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THEATRE ST. 21,
BERLIN, W., October 29, 1910.

Busoni achieved with his piano recital on Tuesday one of the greatest artistic successes ever known in Berlin, and the material result of the concert was equally notable, for Beethoven Hall was completely sold out and even the stage was filled to overflowing, while a great many people were turned away at the box office. And this happened right in the midst of the Caruso excitement; Berlin has been Caruso mad all the week, but this imperial pianist Busoni is so great that no competition, not even that of a singing phenomenon, influences his drawing power. Nor did the great pianist need the extra allurements of a popular program to draw out such an audience; on the contrary, his principal program number was the "Hammerklavier" sonata, which for the ears of the populace is the least alluring of all the Beethoven sonatas. Except in the hands of a Titan like Busoni this op. 106 is out of place in the concert hall. Busoni's reading of it was as profound as is the content of the work itself, and although highly subjective, as Busoni's playing always is, it was intensely interesting and uplifting. He focussed all his marvelous pianistic, musical and artistic powers on giving what will ever remain a memorable reproduction of this sonata. Busoni opened his program with highly interesting and individual interpretation of the four Chopin ballads. What a wonderful wealth of tone color the great pianist displayed here, and how exquisite and finished was his technique in every passage! Busoni has his own ideas of Chopin—ideas that by no means coincide with those of other eminent pianists. And why not? A Busoni surely is great enough to be an authority; he has demonstrated to the world that not only as a reproductive but also as a productive artist he has musical intelligence of the very highest order. He certainly is important enough as a factor in the modern musical world to be entitled to his own conceptions of the classic and romantic masterpieces like the "Hammerklavier" sonata and the four Chopin ballads. Busoni was also heard in a sonatina in one movement from his own pen. This short piece is full of interest, both musically and pianistically, and it was well received. The artist's greatest popular success was scored with his performance of the Liszt "Don Juan" fantasy, and an astounding performance it was. It will ever linger in the memory of those present as one of the most extraordinary exhibitions of piano virtuosity in the annals of piano playing in this city. Busoni's absolute, supreme mastery of his instrument was never better illustrated than in his rendition of this great virtuoso piece, and one scarcely knew which to admire most, his intellectual grasp of the work, the boldness and breadth of his delivery, his thunderous chords or the wonderful accuracy and distinctness of his lightning passages. It was also a great display of temperament, for Busoni played with a fire and an impetuosity that completely carried the audience away, and for many minutes pandemonium reigned in Beethoven Hall. At first, in spite of the innumerable recalls, he refused an encore, but he finally gave one and played the Liszt transcription of Schubert's "Erl King," and a worthy encore it was, after the "Don Juan" fantasy. Busoni is supreme as a Liszt player and he is never more electrifying than when playing the works of his great Hungarian prototype. Busoni has made an exhaustive study of Liszt. He now is preparing a complete edition of his works, which he says will occupy him for ten years. He has probed into the innermost meanings of Liszt's compositions, and quite especially of his transcriptions, and he makes them appear in a new light. That which in some of the Liszt operatic transcriptions appears trivial when played by others, assumes importance under Busoni's magic fingers. And why? Because there is a great brain back of his fingers and because Busoni's own personality is masterful. It was the regret of Busoni's hosts of admirers in this city that this would be his only appearance here in recital this season. The famous pianist will be heard, however, as soloist at the next Nikisch-Philharmonic concert on November 7, when he will play the Beethoven C minor concerto and his own arrangement of Liszt's "Spanish" rhapsody. Thus it will be seen that Busoni will play two num-

bers at the Philharmonic; this is an honor rarely paid, for most of the soloists have but one number at a Philharmonic concert.

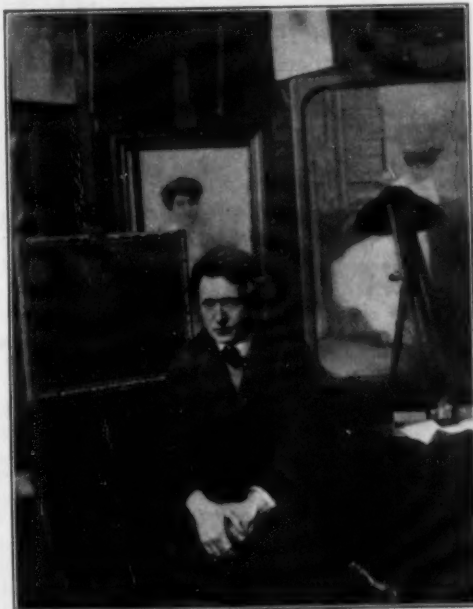
The Caruso mania reached a stage this year hitherto unknown in Berlin. The Prussian capital is so surfeited with music that it requires something very exceptional to upset it as it has been upset this past week. For Caruso's first appearance, in "Aida," the tickets were nearly all bought up by speculators and sold at enormous profits, too marks for a parquet seat being nothing unusual and even as high as 150 marks being paid. Shortly before the opening of the doors of Kroll's Theater (where Caruso appeared this time, the old opera house being still closed), great crowds gathered and the exorbitant demands of the ticket speculators caused much indignation among the would be buyers. There was a terrible commotion in front of the opera house and the police finally had to interfere and disperse the crowd and drive the speculators into the nearby Tiergarten; here, however, under the seclusion of the trees, they continued their maneuvers. One man profited by the excitement and sold a large number of bogus tickets, which would not admit the holder at all, at 50 marks apiece. The police now are after the swindler, but they have not caught him as yet. On the opening evening Caruso was greeted by a brilliant audience that filled the house to the last seat. In the royal box sat the Kaiser and Kaiserin and several other members of the Imperial family. At first Caruso seemed indisposed, but

creditably received. Nikisch gave a beautiful rendition of the novelty and the B flat symphony, the least popular of all the Beethoven symphonies, received an admirable reading at his hands.

One of the most important musical events of the week was Fritz Kreisler's concert given in Blüthner Hall with the assistance of the Blüthner Orchestra under the baton of Ignaz Waghalter. Kreisler had announced a Valentinini concerto, but he changed his mind and played the Bach E major instead. Then followed the Mozart D major with Kreisler's own beautiful cadenza and the Tchaikowsky concerto. While the celebrated violinist appeared not to be in the best of form in Bach and Mozart, he was magnificent in Tchaikowsky. Here he rose to great heights, giving a performance of this big work that made a profound impression. Every violinist knows how great the technical requirements, both for the left hand and the right arm, are in this, one of the most difficult of all violin concertos. Kreisler rose superior to all difficulties. He was technically so far above the work that one forgot all about the difficulties and listened with delight to his noble and impassioned delivery. Tchaikowsky suits Kreisler. He played the first movement with breadth and authority; he sang in the canzonetta with appealing tenderness and the finale was played with passion and verve and with a wealth of tone color. The violinist's success was enormous. Waghalter gave excellent orchestral accompaniments of the three concertos, sharing in the honors of the evening.

It has been a violinists' week, Elman, Kreisler, Burmester, Spalding, Vecsey and Lambinon, the concertmaster of the Blüthner Orchestra all having been heard within seven days. Willy Burmester has a drawing power in Berlin that justified his announcing his recital in the large hall of the Philharmonic. His first recital earned for the renowned violinist a tremendous success. The hall was filled with an enthusiastic audience that listened to his long program with rapt attention. In Emeric Stefaniai, the distinguished Hungarian pianist, Burmester has a worthy partner. The two artists opened the program with a beautiful reading of the Brahms A major sonata; then in honor of Carl Goldmark's eightieth birthday Burmester gave a rousing performance of that composer's violin concerto. This concerto, though interesting in workmanship and in its treatment of the solo instruments, is deadly dull in point of contents and in the hands of a lesser player than Burmester it would be a splendid cure for insomnia. In the allegro movements Burmester took very lively tempi, so that the passages, which are very difficult and ungrateful, revealed his extraordinary left hand facility in a bright light. In the andante the purity of his tone and the nobility of his Vortrag called forth universal commendation. Burmester has become much enamored of short forgotten classics and he played again this time five of his own arrangements of pieces by Bach, Beethoven, Haydn, Hummel and Mendelssohn. With one of these, a "Deutscher Tanz," by Hummel, he made a big hit and the audience would not let up in its applause until he had repeated it. The Haydn number consisted of his own arrangement for violin of the finale of one of the master's quartets. It is very cleverly done; not only the first violin part, but also the other voices are brought out. The famous violinist was also heard in his arrangements of Schumann's "Abendlied" and of two Paganini caprices in B flat major and A minor. The audience went wild at the close of the program and demanded encore after encore. Von Stefaniai not only followed the violinist with great fidelity in all the accompaniments, but also gave very fine performances of Balakirev's "Die Lerche" and the Grieg ballad. He, too, was warmly applauded and he played as an encore Godowsky's left hand arrangement of the Chopin harp study.

Leila Hölderhoff, the young American singer whose successful debut here last winter was duly chronicled in these columns, made her reëntree Wednesday evening in a song recital in Scharwenka Hall. Her program was made up again exclusively of German lieder by Franz, Brahms, Wolf and Strauss. It seemed a pity that this artist, who is a pronounced coloratura singer, should not also be heard in one or two arias, for she would have much more opportunity to display her vocal powers in an aria than in lieder. Miss Hölderhoff has made very great improvement since she was last heard here; while her voice has retained all of its sweetness and purity, it has gained in flexibility and she sings with greater ease and freedom. This was noticeable in her delivery of the songs. There is something very coy and sweet about Miss Hölderhoff's voice, which is a light, high soprano. The young lady has acquired a high degree of technical skill, so that she handles her organ with ease. Her work reveals superior musical intelligence and she also infuses a great deal of warmth into her singing. She was greeted by a good sized audience, which applauded her most heartily. At the conclusion of the program she sang as an encore Schubert's



BUSONI.

later on he sang magnificently and aroused all the old time enthusiasm. He created a still greater impression, however, on his second appearance as Don Jose in "Carmen." In better voice this time, he sang with such fervor and acted with such sweeping passion that the audience was carried away. The second performance was attended by the Crown Prince and Crown Princess. The house again was quite sold out, despite the enormous prices. Such prices as are paid for Caruso have never before been paid in Berlin for any form of musical entertainment.

Mischa Elman gave a magnificent performance of the Brahms concerto at the second Nikisch Philharmonic concert. The one time Russian prodigy has matured into a great artist and it is no exaggeration to say that he is one of the very best of living violinists. Since his last appearance here a year ago Elman has grown very materially in point of refinement of tone production and finish of technique. Musically, too, he has grown more refined. His reading of the Brahms concerto was very satisfying and finished to a high degree of perfection. In the Auer cadenza in the first movement he gave a remarkable display of violin virtuosity. Last year it looked as if Elman were not improving and there was a certain roughness which marred his playing; so it was very encouraging to note this time that he is coming forward so rapidly in the direction of the higher, esthetic side of violin playing. He scored a big success. Nikisch followed Elman with wonderful fidelity in the Brahms concerto. The symphonic numbers of the program consisted of Gluck's overture to "Alceste," the Beethoven B flat major symphony and as a novelty for Berlin, Friedrich Gernsheim's tone poem entitled "Zu einem Drama." This work is characterized by pregnant themes, skilled workmanship and admirable instrumentation. It does not reveal much originality of invention, but it is euphonious and pleasing and was very

"Forelle." She was ably assisted at the piano by Fritz Lindemann, who is Lilli Lehmann's special accompanist.

There were a great many lieder Abende during the week and it is really getting to the point where this beautiful form of musical composition is being done to death. It requires an artist of a very superior calibre to hold the attention of the critics, for instance, for any length of time in a series of lieder interpretations; for my part, I should prefer a mixed program of arias and lieder. A big success was scored by Lula Mys-Gmeiner at her song recital. This celebrated Hungarian singer is one of the elect. She is capable of holding the interest of her listeners throughout any sort of program, for she combines beauty and quality of voice with rare vocal and artistic skill and a warm, appealing Vortrag. Her program was made up entirely of lieder by Schubert, Wolf and Brahms. She had the assistance of Edward Behm, who is one of the finest accompanists in this city, so that there was nothing to mar the beauty of the musical offerings as a whole. Madame Mys-Gmeiner is very popular here and Beethoven Hall was filled almost to the last seat at her recital.

Under the auspices of the Paris Association Musicale, Albert Spalding gave a concert in Beethoven Hall on Friday evening under Dr. Kunwald's leadership. The distinguished young American violinist enhanced the splendid impression he made here last year. He was heard in the Mendelssohn and Beethoven concertos, Chausson's "Poeme," which Ysaye introduced here a few years ago, and Saint-Saëns "Rondo Capriccioso," all with orchestral accompaniment. Spalding was in excellent form and gave admirable renditions of all four works, but his interpretation of Beethoven is worthy of special praise, for it was played in the true classical spirit and with great technical finish. The sterling musical qualities of our young countryman have never been better displayed here than in his interpretation of this great classic for the violin. His reading of the Chausson "Poeme" was also highly praiseworthy. He is evidently very much enamored of the piece and it suits his individuality extremely well. It is not for the public, however. Spalding also gave very fine accounts of Mendelssohn and Saint-Saëns. The "Rondo Capriccioso" served to show off to excellent advantage his lightness of bow, fleetness of fingers and thorough understanding of a work of this capricious nature, which is in such contrast to the Beethoven concerto, in which Spalding revealed himself the serious and sterling musician. The youthful artist was greeted by a large audience, which received him with the warmest tokens of approbation. Dr. Kunwald led the orchestra through the accompaniments of the four compositions with remarkable skill. No conductor in the world gets as much experience in accompanying soloists as Kunwald, who conducts practically every night in the week all winter long.

Why the big operatic stars, when they appear here in concert, choose programs of lieder is a mystery. Emmy Destinn is a remarkable singer and she was a tremendous favorite in Berlin throughout her engagement at the Royal Opera, and justly so, for her work on the operatic stage is admirable. As an interpreter of lieder, however, she is by no means wholly satisfactory, as was demonstrated at her concert, which, by the way, filled the large hall of the

Philharmonie to overflowing, proving that Destinn has great drawing power in this city. She sang only one operatic aria and this was from Catalani's opera, "Wally," the rest of her program being made up of lieder by Schubert, Dvorák and Brahms and some German, Russian, Roumanian and Bohemian folk songs. She sang the aria beautifully and with great effect, and one admired the lovely, concentrated quality of her voice, even in the songs; but it was not legitimate lieder interpretation that she gave. Berlin is so overrun with lieder Abende, there being on an average about three a night all winter long, that it would be a joy to hear an artist like Destinn in some other form of vocal compositions. Moreover, she cannot compete as a lieder singer with artists like Julia Culp, who stands absolutely hors de concours, or Lula Mys-Gmeiner, Lilli Lehmann and dozens of others.

Rossini's "William Tell" has been revived with great success by the Volksoper. This is perhaps, on the whole, the most satisfactory production that Director Alfieri has given with his forces in the old Belle Alliance Theater. "Tell" had not been given in Berlin for fully a decade and a half and the old theater was completely sold out for the

which was performed at his death. The idea of writing this opera came to him after he went to Paris in 1824; there honors were showered upon him and when he was made a Knight of the Legion of Honor he felt that he must do something to prove himself worthy of such recognition and out of this desire, coupled with a deep study of the subject, grew the immortal opera. Rossini was staying at the villa of a friend when writing "William Tell." He was an ardent fisherman and it was one morning as he was sitting on the edge of a pond waiting for a bite that the scene of the conspirators took shape in his mind; so lost was he in the realms of imagination that he quite forgot his surroundings until suddenly recalled to the world of fact by seeing a big carp make off with his bait, hook, rod and all. Rossini complained once that "Tell" had cost him five months' time, which seemed to him an uncommonly long period, considering that he had written the "Barber of Seville" in thirteen days.

The appointment of Hans Gregor as successor to Weingartner as director of the Vienna Royal Opera has caused a great deal of surprise in musical circles here. Gregor is known to be an admirable stage manager and a man with fine artistic instincts, he having been educated as an actor, but he has revealed during his regime at the Comic Opera very little musical judgment, nor has his management as a whole shown breadth of vision in other directions. Furthermore, it is reported that he has sunk large sums of money in his undertaking here, money that belonged, of course, not to him, but to his stockholders. At any rate the Comic Opera has not been a paying investment. The very limited repertory and eternal repetitions of works like the "Tales of Hoffmann," which has been given nearly 600 times, and "Tiefland," nearly 300 times, having a depressing effect alike on public and singers. I have listened to very slovenly performances at the Comic Opera. However, Gregor has his merits. Credit is due him for bringing out in Berlin in beautiful stage settings Debussy's "Pelleas and Melisande" and also numerous other novelties. To be sure, none of these works has made a real lasting success. In the management of his Opera Gregor has not revealed himself a practical man of affairs, so, considering all of the capable and legitimate men for the Vienna position, it is no wonder that his appointment came as such a surprise. If he can associate himself in Vienna with some famous conductor as musical head, so that Gregor can limit himself to stage management, the prospects for Vienna will be more encouraging. Two or three different operatic directors are already mentioned as Gregor's possible successor here and one of these is Hermann Gura, who conducted the Summer Opera at Kroll's the last two seasons. Whoever takes the Comic Opera will probably buy it outright from Gregor.

The "Rosenkavalier" will be the last work to be brought out by Weingartner in Vienna. It is reported that he has already received a number of flattering offers, but that he is determined not to bind himself again for a long period. The publishers, Karczag & Wallner, offered him a substantial guarantee if he would compose an opera from a libretto by a well known writer, but Weingartner was obliged to refuse, being already under contract with Berlin publishers. The entire personnel of the Vienna Opera have shown their good will toward the withdrawing conductor in expressions of sympathy. Among the plans Gregor announces for the future will be the securing, if



THE TOMB OF GRIEG.

first performance and at the second, on the following evening, it was also well filled. With Julius Rünger as Tell and August Bockmann as Arnold and Rachel Frease-Green as Matilde the three principal roles were in the best of hands. Real Italian bel canto was heard when Bockmann and Frease-Green sang the duet in the second act. Bockmann has a light, beautiful lyric tenor voice, such as is rarely heard nowadays; it is a voice that suggests Bonci and it has been very well trained. Mrs. Frease-Green, who is an American, is an admirable artist. As a singer she is far superior to many a more famous prima donna; Maria Labia, for instance, of the Comic Opera, cannot be compared with her either in point of voice or vocal skill. It is a pity that this beautiful opera is not given more frequently. It certainly is pleasing to the ear and vocally it offers the singers great opportunities; moreover, in dramatic contents it is interesting. This, Rossini's thirty-seventh dramatic work, was written when he was thirty-seven years old and from that time on up to his death forty years after, he absolutely refused to write another opera, publishing, in fact, nothing further except the "Stabat Mater" and a "Messe Solennelle,"

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possible, of Mahler's services for a period of two or three months each year; Tango, former director of the Berlin Comic Opera, will probably receive an appointment.

A significant feature of contemporaneous musical life is the astonishing number of great violin talents of the fair sex. The other day, while listening to the excellent pupils' orchestra of the Scharwenka Conservatory, which under the genial leadership of Director Robitschek is becoming a really admirable band of musicians, I was struck by the fact that over half of the violins were girls. Two girl violinists, who both promise great things for the future,



ALMA MOODIE.

A twelve-year-old violin genius from Australia, pupil of Cesar Thomson and of his assistant, Back.

under Thomson's assistant, Back, she began her studies under the great master himself. The child already possesses a remarkable left hand technic and command of the bow. I was astounded at her mastery of the instrument. Her little fingers overcame the difficult Tchaikowsky passages with an ease and accuracy such as one sees only in the playing of a real artist; her intonation was perfect and her cantabile playing revealed a warm musical nature and an unerring instinct for artistic effects. Alma Moodie is a poor girl and already has to earn her own living, but her genius for the violin is such that she will be an honor to Australia; and some one ought to be found to finance this remarkable child, for in spite of her genius, she is much too young to take up the battle of life. If she could be allowed to develop a few years more free from care, she would do wonderful things. Lea Epstein, in her playing,

suggests very forcibly her famous master, Thomson. She has that same breadth of style and remarkable manipulation of the bow; the force and flexibility of her fingers also remind one of Thomson. She excels not only in technically brilliant passages, but also in cantilena. We have here two wonderful children.

The following interview of a correspondent of one of the German dailies with Felix Mottl, in which the latter expresses his opinion on the "Parsifal" question, though evidently not willing to commit himself with regard to the "Rosenkavalier" is of interest: "The Munich Intendant has come to a complete understanding with Strauss in regard to the terms on which the 'Rosenkavalier' is to be brought out and the work will be produced in the course of the season."

"You were present at Knorr's when Strauss played over for us several passages from the work. May I ask you what you thought of it?"

"To tell the truth, it would have been better if he had not done it at all. One cannot judge of a big work by two such excerpts and so, at best, the result is only distorted impressions which in no way assist the composer; not even in spite of one's admiration for the Vienna tone which he so cleverly commands."

"The time when 'Parsifal' will be free is drawing near. As you of course know Munich has the right of bringing out the work a year earlier than any other stage; have you decided on any plans as yet in this connection?"

"As yet no plans have been considered, much less decided upon. Personally, I should be most happy if the German theaters would respect the last wish of the master and leave the work solely to Bayreuth. But whether the theater directors, especially after the last decision at Cologne, will rise to such ideal heights, is certainly to be doubted. At any rate our Intendant will, as he always has done, carry out as closely as possible the wishes of Bayreuth. Thanks to the eminent views of our Baron von Speidel, our relations with Bayreuth, which have not, indeed, always been of the best, have so far improved that I have the very best hopes for the future."

"It is a pleasure to hear that, for it will reflect on our musical life in general. What is your personal attitude toward the musical situation?"

"The overflow of concerts and festival performances from which Munich suffered last summer I consider to have been a much greater peril than the overflow of water. For with such an excess of business, artistic attainment must necessarily suffer."

A hitherto unpublished work of Richard Wagner is to be brought out shortly by Schuster & Loeffler, publishers, of Berlin. It is being edited by Dr. Julius Kopp and will be called "Der junge Wagner." Wagner himself called it "Die Königliche Kapelle betreffend," it being a reform work of considerable length which he wrote during the period of his activity as conductor of the Dresden Royal Opera. When Wagner collected his own writings for publication he withheld no less than thirty-five works written between 1832 and 1849, of which this book is one. The others consisted of treatises, poems, novels, critical essays, remarks on the revolution of 1848, etc. Dr. Kopp is also at work on a new biography of Wagner, which will appear at the same time.

Emil Pauer will introduce his symphony, "In der Natur," to Berlin on November 21 in the large hall of the Philharmonie with the Philharmonic Orchestra. Mr. Pauer will conduct his work in person. He will also appear on the program as a pianist, playing Brahms' B flat major concerto. The famous conductor, composer and pianist is making Berlin his home for the present.



LEA EPSTEIN.

Age fourteen, a very talented violinist from the Argentine Republic, pupil of Thomson.

Dr. Otto Neitzel will be heard again this season in three of his highly interesting musical lectures with piano and vocal illustrations. The first will take place on November 13 in Bechstein Hall and will be devoted to Max Reger. He will be assisted by Frau Kwast-Hodapp, piano; Frau Boltz-Neitzel, vocal, and Heinz Schunger, piano.

Romeo Frick, the gifted American baritone, is to be married in London on November 13 to Karola Froesick, of Duisburg, Germany. The young lady is also a concert singer, being a pupil of Maestra Theresa Emerich, and is a soprano of the Fritz Scheff type. She is, moreover, an excellent pianist and accompanist. The artist couple will take up their residence in Berlin at Guntzel St. 17, where Mr. Frick will also carry on his teaching. Later they will be heard in joint recitals.

ARTHUR M. ABELL.

Talking of opera, it is affirmed that an edict has gone forth that the members of the corps de ballet at the Royal Opera House, Berlin, are henceforward to hide their lower limbs beneath long garments. The cynical are of opinion that the chronic deficit will be largely increased in consequence.—London Musical News.

"Don't you think you could make some improvement in that orchestra? They could hardly hear my song last night for the drum," said the soubrette.

"Well," replied the manager, with a smile, "I might add another drum."—Yonkers Statesman.

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CHARLES DALMOROS, Dramatic Tenor, of the Hammerstein Opera, and the Lohengrin of Bayreuth Festival.
FRANCIS MACLENNAN and *Mme. Macleennan-Easton, of Berlin Royal Opera.
*TWO SHATTUCK
FLORENCE WICKHAM, Mezzo-Soprano of the Schwerin Royal Opera and Kundry of Savage "Parsifal" Tour.
ADAMO BOUR, the famous basso,

PAUL KITTEL, Dramatic Tenor, Vienna Imperial Opera.
PUTNAM GRISWOLD, the Basso of the Berlin Royal Opera and Gurnemanz of the Savage "Parsifal" Tour.
MICHAEL REITER, Heroic Tenor of the Royal Opera, Munich.
HANS TANZLEN, First Dramatic Tenor, Carlsruhe and Munich Royal Operas.
*FRANCIS ROBE, Soprano of the Berlin Royal Opera
MARGARETHE MATZENHAUSEN, Mezzo-Soprano of the Royal Opera, Munich.
MARCELLA LIND, the renowned Concert Singer.
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PARIS, October 31, 1910.

During the past week the public has had the privilege of applauding the master Saint-Saëns both at the Théâtre Sarah Bernhardt and at the Salle Gaveau. The Société Philharmonique consecrated its opening concert to the great composer and player whose appearance on the platform was feelingly greeted. In accompanying Madame Auguez de Montalant in her interpretation of diverse songs; in playing with la Comtesse de Guitant in the "Scherzo" for two pianos, and in the "Second Trio," with MM. Hayot and Salmon, the master interpreted with the same artistic success as in the "Concerto" of Mozart.

Eighteen years ago Charles Lamoureux divined a great musician in Paul Dukas. M. Chevillard, the present conductor of the Lamoureux Orchestra, has been happily inspired to reproduce, after such a long silence, the overture to "Polyeucte" of this gifted composer. M. Chevillard gave a dazzling interpretation of the "Schéhérazade" of Rimsky-Korsakoff; and his instrumentation of Schubert's "Le Lâche" ("Der Doppelgänger"), is most effective—but the voice of Speranza Calò is hardly equal to this work; she sang, however, with great feeling and trained skill the "Theodora" aria by Handel and "In questo Tomba" of Beethoven. Geneviève Dehelly played with much grace and sure touch the Liszt piano concerto in E flat, but with an interpretation other than the composer would have given. Haydn's symphony No. 3, ably executed, was received with restrained enthusiasm.

The composer of "Pelléas et Mélisande," Claude Debussy, is suffering an irreparable loss in the death of his father. Achille Debussy passed away at his residence, rue Lafontaine, Auteuil, in his seventy-fourth year. The funeral service took place this morning at Notre Dame d'Auteuil.

Wearied of life, an American student in the Latin Quarter has put an end to it. By the inhalation of gas Lucinda Farrar, whose family is said to reside in New Orleans, ended her days last Thursday at her dwelling. For some weeks she had shown signs of neurasthenia, and told those about that she was tired of life.

The Official Journal has published the two nominations following: "By decree dated October 13, 1910, the Minister of Public Instruction and Fine Arts has nominated Paul Vidal, professor of a class in musical composition

at the Conservatoire National de Musique, to replace the deceased Charles Lenepveu. By decree, another of same date, the Minister has nominated Paul Dukas, composer of music, inspector of musical instruction, from October 1, 1910, to replace the deceased M. Lenepveu."

Performances this week at the Paris Opéra are: Monday, "Tannhäuser"; Wednesday, "Faust"; Friday, "La Damnation de Faust" (Berlioz); Saturday, "Thaïs" (Lina Cavalieri).

Opéra Comique performances this week are: Monday, "Mignon"; Tuesday (matinee), "Carmen"; (soirée) "La Vie de Bohème," "Cavalleria Rusticana"; Wednesday, "Manon"; Thursday (matinee), "La Barbier de Séville"; "Les Noces de Jeannette"; (soirée), "Werther"; Friday, "Le Mariage de Télémaque"; Saturday (five o'clock), Concert Historique de la Musique; (soirée), "La Tosca."

That pupil of George E. Shea, of Paris, Henry Butcher, the basso, whose success in opera in Germany has been noted, scored immediately with the Colmar critics and public upon his recent debut there. One newspaper says: "He possesses a superb and sonorous bass." Another: "Beautiful, voluminous voice of great range; tasteful singer; excellent actor." And a third: "Elegant actor, tasteful singer, with a beautiful, sonorous bass voice."

At the Odéon Theatre Thursday matinée, a commotion was caused, indeed a disturbance, because the audience



NIGHT LIFE IN PARIS.

considered René Fauchois too cool in his admiration of Racine. During the lecture preceding the performance of Racine's "Iphigénie en Aulide," M. Fauchois remarked that he found "Iphigénie en Aulide" a somewhat tedious play and brought the general accusation against Racine that he had failed faithfully to portray his contemporaries. The lecturer's remarks on these lines evoked some hostile whistling. Then a spectator cried: "It is shameful to speak thus of Racine. Vive Racine!" Others shouted "Assez! Assez! Down with the lecturer!" Interrupting his lecture M. René Fauchois tried to make himself heard

STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich, Address 4 Square St. Ferdinand, Rue St. Ferdinand, Paris, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English.

In explanation above the uproar, but for a time it was not possible. The audience was divided into two camps. Finally, when relative quiet was restored, the lecturer expressed his dissent from those too exclusive admirers of the classics who had allowed Meccque and Bizet to die of hunger. He concluded his discourse by a very warm appreciation of what he found beautiful in Racine's works, and this gave both sections of the audience a chance to applaud.

There was a strike of the machinists at the Opéra Comique on Wednesday evening because the director had refused to sign a collective contract with their union in place of the existing individual contracts. M. Carré was able to replace the strikers on the spot, and the performance of "Madame Butterfly" passed off without further incident. The strike was a reply to the recent decision of the Paris theater managers to have nothing to do with the machinists' union in future.

The original "Miss Helyett," Biana Duhamel, has passed away in Paris. The inimitable interpreter of "Miss Helyett" has been delivered from terrible suffering; for three long years the once most envied of Parisian artists had been tortured with an incurable disease. Death the consoler has ended Biana Duhamel's thorny path. Friends who came to her help for material comforts during her time of sore need, again came forward with the means reverently to lay her earthly remains in their last resting place. Few have had such a happy beginning with such brilliant prospects. At the age of fifteen the little Rouennaise, discovered in her native town by Arnold Mortier, made her debut in "Le Petit Poucet" at the Gaité, and conquered Paris by her winning ways. At the Conservatoire she was one of Delaunay's most brilliant pupils. Later one cry described her—"the exquisite artiste." The rôle of "Miss Helyett" so suited her that it became impossible to disassociate one from the other. Paris was conquered—Biana the happy conqueror! But the wheel of Fortune turned. Ill health broke the happy singing bird's power to charm; death has broken ill health's power to torture. The worn body and tired spirit are at rest.

A sad autumnal day has just witnessed the interment at Père-Lachaise of the opera singer, Charles Glibert, who died suddenly at New York on the eve of his return to the Metropolitan Opera of which he had been a prominent member for several years—(See THE MUSICAL COURIER of October 19). His bereaved brother brought the body back to France on the Gascogne. The sad ceremony of October 27 took place in great privacy. MM. Renard and Galipaux only represented the Paris theater. The religious

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ceremony performed some ten days ago in the French Church of Saint-Vincent de Paul in New York, was attended by representatives from all the theatres of that city.

The death of Charles Lenepveu left a vacancy in the Académie des Beaux Arts, which has now been filled by Ch. M. Widor, professor of composition at the Conservatoire and organist at St. Sulpice since 1870. M. Widor was elected by twenty-one votes against seven votes to M. Lefebvre and four votes to M. Pierné; MM. Maréchal, Messager, Pessard obtained respectively, three, ten, three votes; MM. Widor, Lefebvre, Pierné, seventy-nine, thirty-nine, twenty-six respectively. M. Widor was born at Lyons in 1845, in which town he became organist at Saint François on completion of his musical studies under Lemmens, Fétis, Rossini. Later he was offered the appointment at St. Sulpice, where he established his great reputation as organist. At the same time the versatility of his musical talent is apparent in the following compositions: "La Korrigane" a ballet, at the Opéra; "Maitre Ambros"; "Les Pêcheurs de Saint Jean" at the Opéra Comique; "Conte d'Avril" at the Odéon; "Jeanne d'Arc," a grand pantomime, at the old Hippodrome; many symphonies and psalms. It is in his works for the organ that M. Widor has shown the greatest breadth of his talent.

Last Sunday evening Charlotte Lund, (who in blood and name so nearly resembles that of Lind), attracted to the Hôtel Cecilia a throng to hear her recital of song. The young cantatrice was in splendid voice and did full justice to a well chosen program. Since her return from Norway and Sweden Miss Lund's beautiful soprano appears rounder and richer than ever and on Sunday night the gifted singer was heard to excellent advantage and applauded most enthusiastically. Following is the announced program—but Miss Lund was obliged to add a number of songs not mentioned:

Zueignung	Strauss
A Swan	Grieg
In the Boat	Grieg
Il pleure dans mon cœur	Debussy
Chanson des Baisers	Bernberg
L'Invitation au Voyage	Duparc
Tonjours à Toi	Tschaikowsky
Pleurez mes Yeux, from Le Cid	Massenet
Happy Song	Del Riego

In ten days at the latest we are promised the first representation of "Malbrouk s'en va-t-en guerre!" at the Apollo. The eminent composer Leoncavallo, who has just returned to Paris, is delighted with the decoration and remarkable interpretation of his work.

A correspondent in Venice writes that a bas relief of Richard Wagner, by the sculptor Cadorin, was unveiled in that city on October 26. Max Kikoff, of Paris, representing the Société des Amis de la Musique, and Conte Grimini, Syndic of Venice, made speeches. In the name of the Société des Amis M. Kikoff placed a wreath at the foot of the monument.

The last three representations of "Tristan and Isolde" given with Lillian Nordica and Ernest Van Dyck at the Opéra here were remarkable. Not only have they proved Madame Nordica's consummate art, Wagnerian art particularly, but have shown that the Parisian public has a very highly cultivated musical appreciation. Rarely has the Opéra been witness of a more discriminating and fervent enthusiasm than that aroused by Madame Nordica.

Our prima donna has been persuaded to postpone her departure for America and to sing in one or two more representations of "Tristan and Isolde."

"Cléopâtre," the curious and picturesque musical drama of MM. Paul Franck and Edouard Mathé, is to be produced next month in Berlin. Vienna, Brussels, St. Petersburg and London. Cécile Thévenet will sing this rôle which was specially written for her. Her success at the Opéra Comique has been great, and the ardent, picturesque, brilliant interpretation of the character she represents has won her the most flattering approval in Paris.

It will interest all friends of "La Libera Estetica" to know that Her Majesty the Queen Mother, the Queen Margherita of Italy, has been kind enough to give a proof of the very special good will that Her Majesty deigns to accord to the Society of Italian Concerts (ancient music), the "Libera Estetica" of Florence, by accepting the Presidency of Honor of its committee. The "Libera Estetica" (conducted in Florence by Ida Isori and Paolo Litta), feels it to be a duty to announce this news to its honorary members and friends.



CHARLES M. WIDOR
IN CARICATURE.

Lina Cavalieri, of the Folies Bergère and the Grand Opéra, well knows the Louvre—magasin! One of her friends (here in Paris), hearing that the National Museum, "Le Louvre," was unknown ground to her, said she must really visit it and gave her an appointment for the next day near the "Victory of Samothrace."

"Victory of what?"
"Of Samothrace."
"What in goodness is that? Samothrace—another painter like my husband, I suppose."
"No. You know the 'Victory of Samothrace.' The winged statue—"
"Oh! yes! sort of angel! Ah! tomorrow I cannot go. I have to go to the dressmaker!"
DELMA-HEIDE.

A monument to Pergolese has been unveiled at Jesi, near Ancona. Pergolese was twenty-six years old at the time of his death. It was in Jesi that he composed the "Stabat Mater" and the light operetta, "La Serva Padrona." Lazzarini, of Florence, is the sculptor.

Ovation for De Pasquali in San Francisco.

Warm hearted San Franciscans have taken Bernice de Pasquali to their hearts. No prima donna in recent years has had greater triumphs in the California metropolis than this wonderful coloratura soprano. Madame de Pasquali had an extended tour in the Far West with Antonio Scotti, her colleague at the Metropolitan Opera House, and nowhere have these artists sung before more enthusiastic people. The audiences in San Francisco were large and several critics stated that music lovers in that city were impatient for the return of de Pasquali and Scotti. Portions of two more criticisms read:

BIG AUDIENCE HEARS FAREWELL CONCERT.

SCOTTI AND DE PASQUALI GIVEN ROYAL "GOOD-BY."
Scotti and De Pasquali said their "good-bys" yesterday afternoon at the Columbia Theater to the biggest audience which has yet listened to their delightful programs. The concert, artistically, was the best of the series in the opinion of those who have attended them all, and the enthusiasm was evidenced in demands for encores to every number, which demands were gracefully and generously acceded to.

Scotti's singing of Iago's "Credo" in "Othello" was a memorable presentation. Madame de Pasquali's interpretation of Thomas' aria from that French composer's setting of Shakespeare's "Hamlet" was a big success. Ophelia's jangled wits in the mad scene were pictured in the somewhat inconsistently lovely music with rare beauty. Henschel's "Spring" was a bright gem and Mattei's "Amo" was melodious. The duets which the artists presented were, as before, in perfect accord and balance. The concert will make San Francisco music lovers impatient for the time to come when Scotti and De Pasquali come back again.—San Francisco Call, October 24, 1910.

RAINBOW-CLAD, PASQUALI SINGS WITH SCOTTI.

SOPRANO'S DAZZLING GOWN IS SURPASSED BY BRILLIANCY OF HER VOICE.

AUDIENCE IS FASHIONABLE.

APPRECIATIVE DEMONSTRATION IS GIVEN PROGRAM OF UNUSUAL EXCELLENCE.

Gowned in a section of a rainbow, with hat and voice to match, though with vocal brilliancy surpassing all the rest of her, Bernice de Pasquali yesterday delighted an immense matinee audience at the Columbia Theater. It was one of the finest, most fashionable Sunday afternoon audiences of all the year that listened to her, and I mention the singer first in telling about the concert because the popular appreciation of the costume seemed to be a matter of superlative news importance.

The house was crowded from orchestra to the standing room limit, and everybody seemed to know that the occasion was one that called for all the appreciative demonstration possible.

Scotti came first on the stage, singing the "Credo" from Verdi's "Otello," and an encore of course. Then Madame Pasquali appeared in view, dazzling in her rainbow hues—gorgeous, glorious, and from a man's point of view indescribable. Had she merely stood in silence there would probably have been all the applause necessary to a successful appearance on the concert stage, but the lady added to her triumph by singing—by singing in a way that for the time being made us forget the glory of the costume. She sang Ophelia's mad scene from "Hamlet."

After a "Sonnambula" aria by Scotti, Madame Pasquali returned to give Mattei's "Amo" and Henschel's "Spring Song" in both of which she was radiantly successful.

The first duet was from "The Marriage of Figaro," rather the best thing of the entire afternoon and particularly well suited to these singers. A "Don Giovanni" encore was given.

Next the soprano sang the Gomez aria from "Il Guarany." As encores she took from the previous Sunday's list "If I were a Bird," "The Low-Backed Car," and then, playing her own accompaniment, "The Maid o' Dundee."

Scotti sang the Massenet romanza from "Il Re Di Lahore," following it with a couple of encore renderings of his little "Falstaff" song, and then the program ended with a "Don Pasquale" duet.

The singers will appear in Sacramento tomorrow evening and then they will go to Los Angeles.—Thomas Nunan.

A Baden-Baden opera cyclis ending September 25, closed with Cornelius' opera "Ganlöd."

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DRESDEN BUREAU OF THE MUSICAL COURIER,
EISENSTUCKSTRASSE 16, October 17, 1910.

Of the Clavier Abend of Ignatz Friedmann, I must repeat the sentiments and opinions uttered about him on other occasions. He is indisputably one of the great technical giants now before the public, with a tonal power and endurance in fortissimo prestissimo playing that is unsurpassed. He has every shade of nuance, every grade of dynamic force at complete command. Moreover, he has a marked power of characterization. What a pity it is then, that in his apparent endeavor to say something new and original he should be led to such extremes and go beyond all artistic proportion, so that the most outré, bizarre effects are the result. Friedmann seems determined to outdo the circus clown in the display of all his technical feats and "tricks." I am able to single out two great exceptions to this statement, namely the Chopin B minor sonata and the ballade in F minor. Very likely the day will come



RARE PENCIL SKETCH OF JOSEPH JOACHIM.

when Friedmann's better self will be awakened and we shall then have true legitimate art from him in place of the wonderful feats of the "circus clown"—to use an expression of his master, Leschetizky, who decried loudly all such attempts.

At the sonata evening of Carl Flesch and an assisting pianist, the great violinist's work was refreshing and instinct with life, energy and true musicianly spirit.

The Bach evening of Alfred Sittard in the Kreuzkirche, with the assistance of such artists as Helga Petri, Frau Bender-Schäfer and Herr Plaschke and Professor Dr. Max Seiffert, of Berlin, also the orchestra of the Allgemeiner Musiker Verein and members of the Royal Capella, on Saturday, October 15, was an event of extraordinary enjoyment to all lovers of Bach's music. Herr Sittard is imbued evidently with all those qualities which constitute the successful Bach player and interpreter. He reflects the manliness, the virility of Bach, and understands how to separate celestial from earthly things; moreover, he lifts out the different voices and delineates the main lines of the composition with great clarity and musical self consciousness, all of which he demonstrated in the C minor fantasia, and in the A minor concerto in the arrangement of Vivaldi. Helga Petri's clear tones, if a little weak, adapt themselves excellently to the Bach music. Frau Bender-Schäfer's powerful rich voice with its depth of sympathy, was well suited to the aria "Gott soll allein meine Herze haben," but it was Plaschke who excelled in the cantata, "Ich will den Kreuzstab gerne tragen." Sittard appeared

also this evening as a director—a new department for him. He conducted with temperament if not always with that freedom and abandonment which long habit can alone accomplish, as far as the baton is concerned. The cantatas are from the edition of the Bach Gesellschaft.

Lula Mysz Gmeiner at her recital here sang the well known lieder of Schubert, Brahms and Wolf, with an almost absolute perfection of vocal art. Her audience became so enthused that many encores were given.

The first Philharmonic concert of the season was held with the assistance of Olsen's Orchestra, and of the two great artists, Mischa Elman and Marie Louise Debogis, the latter having become especially well known to us of late through her work in the Munich festivals. She is not only a vocalist of eminent ability, the possessor of a most remarkably beautiful voice which she seems to have under her complete control, but also she is full of pure musical feeling and has a depth and warmth of interpretative power given but to few. Never have I heard the familiar "Absence" of Berlioz sung with such perfect vocal and interpretative art. The same may be said of Liszt's "Enfant, si j'étais roi" and "Oh! quand je dors," which fairly drew tears from the hearers by reason solely of the pure beauty of the singing. Less successful, though lovely enough, were the songs of Brahms and Schumann, but it is seldom that a foreigner can sufficiently penetrate the German music. Mischa Elman has gained in clarity, smoothness and finish of presentation. The wonderful, divine afflatus with which he seemed imbued as a child is still one of his chief artistic assets.

Dr. Wolfgang Bühlau gave a concert in the Palmengarten, Monday, October 17. This excellent artist has a decidedly poetic vein and many excellent musicianly qualities, yet, in the main, either he or his instrument is to blame for smallness of tone and general lack of virility and "red blood" so necessary to electrify a concert audience. In any case he has unusually good technical ability and accomplishment and may develop into a great concertist in time. A novelty on the program was the pretty and really interesting "Lyrisches Tagebuch" of Werner, which enjoyed its first introduction to the concert hall. The pieces are, however, of almost too intimate a character for anything but the salon. They were very well received and the composer was called out a number of times. Also Dr. Bühlau won the heartiest plaudits from his hearers.

The Dresdner Vokalquartett, composed of Elsa Schjelderup, wife of the eminent composer; Frau Rennebaum, Paul Toedten and Ernst Haentsch, made its initial bow to the Dresden public on Monday, October 17. Their program presented the "Liebeslieder" of Brahms, the Norwegian Volkslieder of Schjelderup, and the "Serbisches Liederspiel" of Georg Henschel, all calculated to prove of unusual attraction, as they are beautiful works seldom heard—that of Schjelderup being performed for the first time. This last mentioned maintains the sad, plaintive, crooning tone of the Norwegian folkslied throughout, almost too much so, but it shows the remarkable sense of the composer for fine harmonic combinations, which were out of the ordinary and presented many original effects. Unfortunately Frau Schjelderup and the tenor, Paul Toedten, seemed vocally indisposed, so that the chief requisite for ensemble singing was often lacking, namely that of pure intonation. With this remedied, the real musical ability and feeling of these two artists ought, in time, to command a place of esteem and even popularity in the Dresden musical world. Frau Rennebaum and Ernst Haentsch were in excellent form throughout.

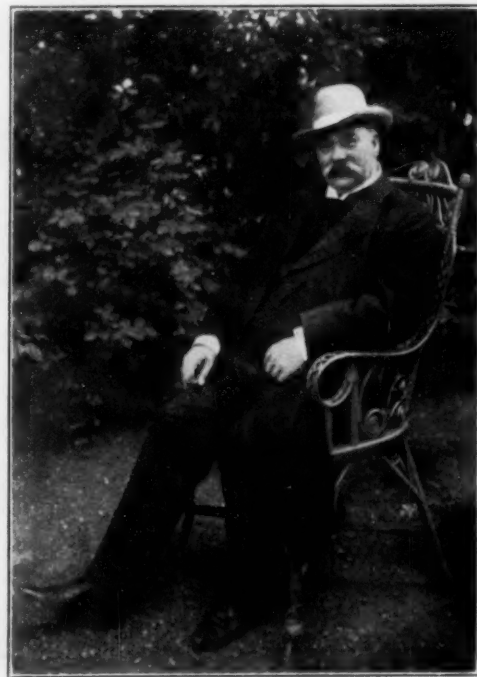
The lieberabend of Leon Rains, the famous American basso, was well attended and an interesting program was presented, although I could not quite agree with the placement of the song of Arthur Foote, "I'm Wearing Awa," after such songs of Brahms as "Verrat" and "Erinnerung," as it seemed like passing from strong wine to milk and water. Foote's "Under the Rose" was far better. Bocquet's songs entitled "Ellen" and "Waldestimme," which are strong, powerful conceptions well worked out, also Penbauer's "Ich und die Sehnsucht," together with Debussy's "Les Cloches" and "Le Faune," were the new and (next to Brahms and Schubert) the best works by far on the program, Bocquet's songs making a profound impression, beautifully accompanied as they were by Fritz Lindemann, and adequately interpreted by the concert giver. Of course an exception to this statement were the songs of Richard Strauss, "Winternacht" and the "Lied des Steinklopfers," with which Rains achieved a glorious climax for the end of the program. One thing must, however, be commented upon, namely, Rains has been so long upon the stage that he cannot as yet adopt easily that more intimate tone required by the lieder for the concert hall. Involuntarily I was reminded in Rains' tonal volume and attack, in his sharp dramatic accents and contrasts, of the stage and the orchestra. But there is little doubt that in

time he will learn to differentiate more markedly between the two and become better able to maintain the "intimate" tone, the lyric flowing style of the lieder. Rains' voice is still in its full freshness and power and his deep tonal resonance was certainly most refreshing to the ear; indeed his whole vocalism, per se, is most praiseworthy. Rains has a number of opera engagements in Dessau, Worms and Frankfurt among other places; he declares it is easier to say that one will leave the stage than to do so. "Once a priest, always a priest," is also true of the dramatic art.

The concert of Vecsey was ill attended. The few visitors present were amazed upon entering the hall to find long rows of empty seats. Yet this is not as it should be. Vecsey has gained immeasurably in tonal volume, in virility and in depth and breadth of musical feeling and power of conception. He is one of the few "Wunderkinder" who more than fulfill the promise of their youth, who do not die the early death of hothouse plants. His performance of the Brahms concerto and of the Bach chaconne was strong and forceful, but especially that of the E flat concerto of Vieuxtemps, the "Serenade mélancolique" of Tschaiakowsky and the "Hexentanz" of Paganini.

Teresa Sewell, a former pupil of Clara Schumann, has been for many years active in Dresden, teaching, concertizing, etc., and her press notices show that she has been assisted by leading artists everywhere, according to her very high recognition for her excellent and proved ability as a pianist of more than ordinary attainments.

The musical tea given by the Ladies' Club in the attractive rooms of the Arnold Art Gallery, since I last



NEW PICTURE OF JOHANN SVENDSEN.

wrote, was one of the most brilliant events which have introduced the new season. A large number of guests, all representing leading circles in society, art and literature, were present. Frau Baronin von Bleichröder, with Konzertmeister Wille and Kammermusik Stenz, performed with great effect and brilliancy the original and charming "Pastorale Skizzen" of Noren, who was in the audience. Frau Philipp sang effectively some beautiful songs of Dr. Daffner, who accompanied. She has an unusually fine voice, very well trained. The Wunderkind, Certa Schlosser, played violin selections by Dvorák, Gossec and Sarasate, astonishing all by her technical proficiency and ripe musical understanding. Frau Politz Daffner delivered with much charm and grace and with unusually clear and perfect diction, some "Märchen und Gedichte" of rare poetical quality and content, by Königsbrunn-Schaupp. Mlle. Gilquin sang selections by Reynaldo Hahn and Lalo in a style of elegance, charm and chic, and with a delicate sentiment all her own. Herr Hugo Waldeck recited with great élan and delicious humor a selection entitled "Jenny Lind and Barnum"; further "Der Stern" and "Der Sänger im Hause," of F. A. Geisler. Before the program a tea with elegant collation was served. The rooms of the gallery presented an attractive sight with the many paintings, some of which were works of the members of the club. The charcoal sketches of Käthe Kollwitz showed remarkable talent and power. I noticed also some fine specimens of Lenbach and Böcklin.

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11 RIDGEMOUNT GARDENS, Gower Street, W. C.,
London, England, November 5, 1910.

Nordica will be heard as Isolde in "Tristan and Isolde" at Covent Garden November 14. This has long been a famous role with the American prima donna. Her recent appearance in Paris as Isolde was a veritable triumph for her, as THE MUSICAL COURIER already has announced.

One of the most successful of the English operatic artists is Perceval Allen, whose fine voice has been heard to so much advantage as Brangäne many times at Covent Garden, and who this past week made a most admirable Donna Elvira in Mozart's "Don Giovanni."

Signor Caruso having been informed that a paragraph has appeared in the London papers to the effect that he had signed an agreement to appear at one of the London variety houses, desires to contradict the statement in toto, saying that he has never entertained proposals of the kind.

Said Ernest Newman in the Birmingham Post of October 29 on the inclusion of so much dry rot musical composition at the annual festivals:

The Cardiff Festival has been interesting in many ways. It has stuck in one or two of the old festival ruts, but it has also given us some new sensations. The most serious mistake was the inclusion of "The Sun God's Return" in the scheme; if money is to be lost by the guarantors, they ought at any rate to have the satisfaction of knowing it has gone on something worthy of it. From the artistic point of view, again, it is wrong to waste so much of the forces of a town upon a very poor specimen of the work of the "old gang," when there are so many young men, with more and better ideas and a better technique, who find it hard to get a hearing anywhere. The most completely satisfactory of the new works has been Hamilton Harty's "With the Wild Geese"; but Dr. Cowen's "The Veil" showed its composer in a new light, and David Thomas' "The Bard" was full of promise.

Harold Bauer will give his only piano recital of this season in Bechstein Hall, November 19 when he will play among other numbers the Schumann "Kreisleriana" and the Liszt B minor sonata.

Katharine Goodson, who will be the soloist with the London Symphony Orchestra, November 7, when she will play the Brahms D minor concerto, has many engagements for the coming months, among which are two appearances in Berlin, as soloist with the Berlin Philharmonic Orchestra, and in recital. Later she will be heard at the Crefeld Symphony concerts, and also in Dusseldorf.

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Cologne, and other towns in the Rhine district. In January and February she will tour the English provinces and will be the soloist with the Scottish Orchestra, St. Andrews, and the Brighton Municipal Orchestra, returning to London for the Albert Hall Symphony concert January 29. In March Miss Goodson will play twice in Paris, and after Easter in London again at her own recital, and with the London Philharmonic Society under Arthur Nikisch, on which occasion at the request of the directors she will repeat Arthur Hinton's concerto in D minor.

John Dunn, the English violinist, was heard in his only violin recital prior to his American tour, in Bechstein Hall, October 31. Mr. Dunn's program opened with the Bach prelude, bourée and gavotte, from the sonata No. 6 in E, for violin alone. Following, came the Beethoven romanza in G, and then the Mendelssohn concerto. As an exponent of the broad scholarly style of violin playing Mr. Dunn stands pre-eminent. His tone is of the big, full, round timbre, and he is master of all technical difficulties. There is much dignity about the artist's work and his interpretation of the Mendelssohn work called forth a storm of applause. Other numbers played by him were Sarasate's "Zigeunerweisen," which was given with beautiful tonal effects and great brilliancy in the dance movement, and a delightful composition by the composer-violinist himself. Of the berceuse in form and style, it served to show the violinist's command of sustained bowing and proved to be a very attractive number. Mr. Dunn will be heard in all the large American cities, beginning in January, 1911, and will introduce the Elgar violin concerto to American audiences.



PERCEVAL ALLEN,
As Brinnhilde.

quartet in G major, the Debussy G minor, and Haydn's F major, op. 3, No. 5, was played with all the accustomed finesse and tonal quality one always associates with this Quartet's work. In the production of pure beauty of tone there is perhaps no other Quartet of the day that can compare with the Flonzaley Quartet. And as to interpretation, though the Mozart and Haydn quartets were presented in all the delicacy and finish of their genre, the ultra-modern Debussy G minor quartet in

the thousand leagues advancement of its musical thought was delineated with equal mastery, with the same exquisite phrasing and conception of tonal combinations en masse in contradistinction to the delicate line of the Mozart and Haydn character. It requires the greatest virtuosity to present the Debussy G minor quartet with understanding and conviction and not alone in London has the Quartet been accredited an authority on the work, but throughout the Continent it has been acclaimed the authority par excellence. American audiences again will have opportunity of hearing the work this season, as over seventy public concerts, and twenty private engagements have been arranged for the Quartet, which leaves today for New York.

Elena Gerhardt will be heard in recital in Bechstein Hall, November 17. Miss Gerhardt gives a Schumann recital in Berlin today, and will be heard in the various English provincial towns later in this same program.

The Edinburgh Classical Concerts, in Edinburgh, Scotland, gave the first concert of the fifth year October 29. The concerts, which are under the direction of J. R. Simpson, are noted for the list of artists annually engaged, and this year is no exception to the established standard. Among those who are to be heard, including the artists of the first concert, which were Kubelik and Alice Verlet, are the St. Petersburg Quartet, Julia Culp, Parisian String Quartet, Maurice Ravel, Madame Willaume Lamber, and Sauer.

EVELYN KAESMANN.

Beebe-Dethier Sonata Recital.

Carolyn Beebe (piano) and Edouard Dethier (violin) last year inaugurated a series of sonata recitals which were artistically successful and filled a place in contemporary musical life hitherto vacuous. The second series began last Wednesday evening in Mendelssohn Hall before an appreciative though not large congregation of lovers of this class of musical art.

The eighteenth century composition from the pen of Veracini does not contain much meat. It is interesting only as a link in the chain of musical development. The three sonatas of Brahms sound the deepest depths of musical composition and to enjoy them one must be a profound musical student. They are not for the public. Following the Veracini sonata, this masterpiece of tonal intricacies in D minor produced the desired effect in that it afforded a splendid contrast. It was played in a brilliant manner.

Wilhelm Berger furnished the concluding number. It is more of a concerto for piano with violin obligato than a sonata. The difficult piano part was executed by Miss Beebe with skill and in spite of the absence of melody the two players made the work interesting by their artistic conception and presentation.

Miss Beebe and Mr. Dethier gave admirable readings of the works chosen for performance, and they play in perfect harmony and understanding. Thus their recitals cannot but add to the culture of those who attend or to advance the cause of music in this city.

Felix Draeseke was seventy-five years old not long ago.

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Francis Rogers Song Recital.

There are a limited number of singers who reside in New York who succeed in attracting fine audiences to their annual New York recitals. Francis Rogers, the baritone, is one of these favored singers, but it must be said he is favored because he merits the distinction. Thursday afternoon of last week Mr. Rogers gave his recital in Mendelssohn Hall. From the beginning to the end of his scholarly program the singer held his listeners captive by the rare charm of his art. The program follows:

Come and Trip It.....	Handel
Ombra Mai Fu (from Xerxes).....	Handel
Lungi del Caro Bene.....	Sarti
Mary of Allendale.....	Hook
Air from Oedipe à Colone.....	Sacchini
En Eine Aeolsharfe.....	Brahms
Wie Kommt ich Denn.....	Brahms
O Wende Nicht (Serenade).....	Reidel
Waldeggesprach.....	Jensen
The Favorite Nook.....	Mendelssohn
Love's Festival.....	Weingartner
Now That Thou Leave'st Me Alone.....	Tschaikowsky
Contemplation (Hugo).....	Widor
Cattle Song.....	Old French
Le Miroir.....	Ferrari
Vive Henri IV.....	Old French
Shepherd, See Thy Horse's Foaming Mane.....	Hungarian
In the Time of Roses.....	Reichardt
Invictus (Henny).....	Bruno Huhn
The Foggy Dew.....	Irish Harpers' Songs
The Red-haired Girl.....	Irish Harpers' Songs
Young Tom of Devon.....	Russell

Mr. Rogers had the assistance at the piano of a master accompanist, Isidore Luckstone, and the combination was one that routed every desire to criticise. It was indeed an afternoon to remember as the season goes on. No art could be more exalted than Mr. Rogers disclosed in the old songs of Handel, Sarti and James Hook. The music was beautifully phrased and the singer's voice met every demand without effort. When Francis Rogers sings the listener gets into the spirit of the music he illustrates, and this is quite as true of the modern compositions as of the seventeenth and eighteenth century composers. Every mood in the romantic lieder of the second group was depicted with the fine insight of the true artist. The fact that he sang the Mendelssohn and Weingartner songs in English was appreciated, but whether he sings in English, German, French or Italian, one never misses a word or meaning of each song. The French songs in the third group were very delightfully sung, and because of prolonged demonstration which followed the singing of "Briklage," an old cattle song of the Province of Berri, Mr. Rogers repeated a part of it.

The last group of songs in English only added to the pleasures of the afternoon. Bruno Huhn accompanied Mr. Rogers in the singing of the Huhn song, "Invictus," which was written for and dedicated to Mr. Rogers. This splendid song is always received with enthusiasm, and on this occasion it seems needless to state that it was greeted with special fervor, and both singer and composer were rewarded with unbounded friendliness. There was so much variety in the songs heard at the concert that a small book might be written without exhausting themes of the beautiful manner in which the music was presented. This public should feel grateful to Mr. Rogers for the treat he afforded his audience last Thursday and in the paens of praise showered upon him a liberal share

must go to Mr. Luckstone for his artistic and temperamental accompaniments.

The writer of this review wishes to express a special vote of thanks to Mr. Rogers, not alone for the beauty of his program, but for its reasonable length. The recital began at three o'clock and was over at twenty minutes after four. In this respect, as well as in its fine musical value, it was an ideal recital. It is not surprising that the refined audiences turn out to a Rogers song recital.

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF PRESS SECRETARY, MRS. JOHN OLIVER,
315 NORTH MONTGOMERY STREET, MEMPHIS, TENN.
November 10, 1910.

By the time this news reaches many of the readers, the managing board of the National Federation will have held a meeting at Freehold, N. J. This was scheduled for November 16, and all members of the board were requested to attend by invitation of the Federation president, Mrs. C. B. Kelsey, of Grand Rapids, Mich.

November 18, the Ladies' Friday Musical Club of Jacksonville, Fla., will listen to a story of the Gewandhaus in Leipzig. The paper will be read by Mrs. Arthur Perry. Compositions by Mendelssohn, Gade and Hiller will be presented by Mesdames R. P. Marks, McN. Wright, S. Bond, F. L. White, I. N. Zacharias and Misses Mary Williams and Gladys Richardson. Songs from the poetry of

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Goethe and Schiller will be given by Mesdames J. H. Douglas, I. B. Nalle, George Richards, I. D. Wilson, J. M. Whitner and Adele Smith.

The Amateur Music Club of Memphis, Tenn., reports splendid work for the past month. Mrs. E. T. Tobey, director, announces the next meeting for Saturday, November 12, when a splendid musical program will follow the business session. The club has delightful new quarters in the Woman's Building this season, where meetings and concerts are enjoyed.

Bernice de Pasquali delighted the audience when she appeared under the auspices of the Beethoven Club of Memphis, Tenn., on Wednesday, November 9.

The next program for the Cecilian Club of Freehold, N. J., will be given on November 15. Classes will meet for the study of German music.

November 17, the Beethoven Club of Carrollton, Miss., will be the guests of Mrs. C. M. Jones, according to the

plans set forth in the attractive year book of the organization. A reading from "The Idyls of the King" will be given by Mrs. Jones-Story; "The Opera," by Mrs. Lois Harvey; description of Bayreuth Theater, and the production of "Parsifal" there, Mabel Gillespie, while Bertha Thompson will tell "How Best Our Club May Benefit Our Town."

The Chopin Club of Water Valley, Miss., reports excellent plans for the season, with Mrs. J. C. Armstrong, president, and the following official staff: Vice president, Hilma Smith; secretary and treasurer, Hattie Leland; corresponding secretary, Mrs. Edmund Stevens. "Master Musicians" will be the subject for study this year. The November program was devoted to Schubert, with Mrs. J. C. Armstrong, Hattie Leland, Rowena Pate and Mrs. Eugene McLarty uniting in the music.

The next meeting of the Mendelssohn Club at Tidouste, Pa., will have Miss Harmon for the hostess. A paper will be read by Mrs. Dawson on "The Minnesingers and the Mastersingers." Miss Hawkey will read a sketch of the "Life of Robert Schumann." The compositions outlined for performances are from Schumann's works, with the Misses Wesley, Hawkey, Averill, Fuelhart and Thompson as the performers. The pieces include "Traumerei," "Noveltette," "Grillen," "Polka de Reine" and a "Nachstücke." NOLA NANCE OLIVER.

Perceval Allen at the Cardiff (England) Festival.

The following press opinions affirm in no uncertain way the artistic work of Perceval Allen, the English soprano, who will be heard in America in 1911:

The best music of "The Sun God's Return" falls to the lot of Friga (soprano), who has several passages of real beauty and significance. These were brilliantly sung by Perceval Allen.—Sheffield Daily Telegraph, October 22, 1910.

As for Perceval Allen's singing of the tremendous final scene from the "Götterdämmerung," I need say little more than that it was the finest performance I have ever heard her give of it, and one that no other of our English sopranos could have come near to for splendor and majesty. Miss Allen's physique enables her to soar above and dominate the heroic music, and the power of her voice always keeps her easily above the orchestra. Today she was not only equal to all the demands of the music in its most passionate and rapturous moments, but had a new note of tenderness and pathos in her voice whenever Brynhilde the Valkyrie became submerged in Brynhilde the woman.—Earnest Newman, in the Birmingham Post, October 26, 1910.

The rest of the concert gave me more enjoyment than had been aroused by the whole festival. Perceval Allen was magnificent in the closing scene from "Götterdämmerung." It is not praising her singing too highly to write that I have never heard the music sung with such human feeling.

There was no pose of conventional stodgy grandeur in Miss Allen's interpretation, yet her singing was grand and ecstatically emotional. My sincerest compliments must be paid to the artist for a very impressive performance, which deserves all the more praise from the fact that the high pitch must have hampered her considerably.—E. A. Baughan, London Post, October 26, 1910.

Richard Strauss will have to look to his laurels. Although the public at large is less interested in concerts than in operas, the first performance, in Munich, of Gustav Mahler's eighth symphony created as great a sensation as a new Strauss opera.—Exchange.

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LEIPSIK, October 26, 1910.

The fourth Gewandhaus concert, under the usual direction of Arthur Nikisch, brought the well known E flat symphony by Mozart; the six Brahms Gypsy songs for soprano and piano, sung by Elena Gerhardt, of Leipzig, accompanied by Nikisch; orchestral variations and fugue, op. 97, by Wilhelm Berger; Hugo Wolf songs with piano, "Die Zigeunerin," "Du denkst mit einem Faden mich zu fangen," "Lied vom Winde" and "Heimweh." This was a highly enjoyable concert. Nikisch showed his great qualities anew in the Mozart symphony. The opening adagio was played to the breadth of a modern, and the whole symphony was given his closest attention. There was beautiful plaint in the andante, and in the well known minuet he brought the woodwinds into extraordinary character for their playing of the obligato voices. The main section of this minuet was played in ponderous rhythm, as if the piece were actually in use to lead the dancers. The Berger variations and fugue, requiring just a half hour to play, constitute a useful repertory piece. The theme is of plaintive, songlike character, which is drawn into a real lament before beginning the fugue. A note on the program states that just as the composer had concluded writing this clarinet recitative, before the fugue, he received the news of the death of the famous clarinetist, Richard Mühlfeld. He then composed the lament, respectively as solo for the English horn, oboe, flute and horn, these being later joined in great ensemble by the entire orchestra. Then follows a long section of dialogue in recitative, leading into the fugue. It is in this recitative and in the long drawn and oft repeated material to close the fugue that the composition discloses its weakest side. The variations themselves are most entertainingly varied and orchestrated. Whatever weakness may arise in the occasional lack of concise writing, it is not nearly important enough to keep the composition off the best programs. Miss Gerhardt has been for some seasons one of the most employed concert singers in Germany, and has had great success in her several seasons in England. At the Gewandhaus public rehearsal today she gave the Brahms and Wolf songs in complete exposition of their character as texts and as music. Nikisch aroused especial admiration by great playing of the accompaniments and numerous other songs had to be added to those on the program.

Mischa Elman's recital in the Kaufhaus brought the Goldmark E major suite, op. 11, the Bruch second con-

certo, in D minor, the Handel D major sonata, the aria from Reger's suite, op. 103, a Haydn-Burmester menuet, his own arrangement of Tschaiakowsky's "Nur wer die Sehnsucht kennt," Kreisler's "Schön Rosmarin" arrangement, the Schubert-Wilhelmj "Ave Maria" and the Paganini "I Palpiti." This was a long program, wherein the magnificent young artist did not spare himself for a moment. He played intensely in the very first movement of the suite, and in the beautiful andante following he soared about in heights hardly given to any others to attain. He was able to hold his auditors' attention throughout the concert, though that is a particularly hard task for any artist who plays it only with piano. In the closing group he played sublimely as usual in the "Ave Maria," besides getting the double harmonics of the Paganini fantasia absolutely without flaw, in tempo somewhat slower than normal. The enthusiasm was very great and he played many other selections.

In a program of his own compositions, Dr. Botho Sigwart, of Dresden, had the help of Hugo Heermann in the violin sonata, op. 6; Sidney Biden in a cycle of five "Marienlieder" for baritone, and Helene Staegemann Sigwart in four songs for soprano, to include "Gekommen ist der Mai," "Mir träumte von einem Königskind," "Kürze Antwort" and "Die verspätete Biene." A group of Sigwart songs was heard here last season on the occasion of Helena Staegemann's annual recital. The songs left an impression of a very good talent that was not nearly mature. The present recital serves to broaden the former impression. The violin sonata has many interesting and beautiful moments, but the auditor is often conscious that the writing for piano is much more spontaneous than for the violin. The third movement may be found the weakest in this respect, while the last movement is not held together concisely enough. There is suggestion of rambling around. The main musical idea is in every case a worthy one. The composer shows in the sonata, and still more in the songs, an especial predilection for the hymnlike and sometimes full ecclesiastic style. The ecclesiastic manner is exclusive in the "Marienlieder," which have the subtitles "Mariä Verkündigung," "Jesaja's Gesicht," "Dormi Jesu," "Hymnus" and "Da Gott der Herr im Garten ging." The whole cycle is composed in great austerity of expression and baritone singers may find the work useful for repertory. Of the soprano songs, the last one, "Die verspätete Biene," is built on a pleasing trill figure which gave the song the best reception of all. Heermann played beautifully in the sonata and did whatever was possible to keep the reading clear. Biden sang splendidly. Miss Sigwart would have sung the soprano lieder better transposed a tone lower.

Willy Burmester's recital in the Kaufhaus had the Brahms A major sonata, Goldmark A minor concerto, five of the latest Burmester arrangements of classics, to include a Bach gavotte, Beethoven menuet, Haydn rondo, Hummel "Deutscher Tanz" and a Mendelssohn "Capriccio," also Schumann's "Abendlied," the Paganini B flat major and A minor caprices. The principal characteristic of all the playing was the very fast tempo assumed in every allegro. Technical unclarity resulted often, but the public was not the less delighted to see an artist go through

his work at this velocity. There was much enthusiasm and many encores at the close.

The first concert of the Bohemian Quartet series had Mozart's B flat major, No. 458, and Beethoven C major, op. 59, quartets, also Cesar Franck's F minor piano quintet, the piano part played by Alice Ripper, who thinks of locating in Leipzig. The entire party was splendidly disposed and an enjoyable concert resulted. Miss Ripper proved a fine ensemble player; her great gift as recital pianist has been long known. The Quartet concluded with a most finished and spirited giving of the Beethoven.

Violinist Waldemar Meyer and pianist Mark Günzburg gave the first of their two joint recitals with the Tartini "Devil's Trill," Bach E major suite for violin alone, Liszt's "Epithalam" (Wedding Celebration), a Wagner "Albumblatt," the lento and the rondo from the Strauss concerto, the romanza from Joachim's Hungarian concerto and three of the Brahms-Joachim dances. Günzburg played a Haydn E flat sonata, Chopin D flat nocturne and the Meyerbeer-Liszt "Les patineurs." Mr. Meyer has been for a generation a well known figure in Berlin orchestral circles. His recital shows earnest intentions with results of academic character that seem very old fashioned when compared to any of the younger school. Mr. Günzburg played brilliantly throughout.

The gifted soprano, Elsa Alves, of Leipzig, was soloist in a verein concert at Halle on October 16. To the fine piano accompaniments of conductor Hugo Hache, Miss Alves sang "Auf dem Meere" by Franz, the Brahms "Nachtigall" and "O liebliche Wangen," Hugo Kaun's "Gast," Goldmark's "Die Quelle" and Stenhammar's very impressive "Mädchen kam vom Stelldichein." Ludwig Richter, a solo member of the Verein Sang und Klang, sang the "Adolar" romanza from "Euryanthe." He is said to have a beautiful voice. The chorus gave a number of selections and there were additional selections played by ensembles of cellists and violinists. Miss Alves was most enthusiastically received by public and members of the Verein. Though she has occasionally sung in quasi-public affairs in Leipzig, the above engagement may be said to mark the beginning of her career, in so far as this time she brought home her first fee. The concert was held in the Stadt Schützenhaus.

The motet service by the Thomanerchor on Saturday afternoon, October 22, brought the Reger F sharp minor organ sonata, op. 33 (played by Straube), Brahms' motets, "Ach arme Welt" and "Ich aber bin elene," also Walter Niemann's "Jesu dulcis memoria" and "Adoramus te." The Sunday music in the Thomas Church was Bach's cantata, "Gott, der Herr, ist Sonn' und Schild."

The first student program at Leipzig Conservatory, since the opening of the new term on October 3, brought the Bach F minor organ prelude and fugue, played by Köhler; first part of Bach D minor piano concerto, played by Miss Schauer; third part of same, played by Miss Schuch, with student orchestral accompaniment; Beethoven D major sonata for piano and violin, played by Misses Hach and Boehm; Chopin piano andante spianato and polonaise with orchestra, played by Schmidt; Wieniawski D minor

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violin concerto with piano, played by Schwartz; Schubert "Wanderer" piano fantasia, played by Hahn.

Sympathy of Leipsic music students and the city's musicians goes out this week to the gifted child, Fanny Weiland, of Odessa, who had to undergo operation for appendicitis. This extraordinarily interesting little pianist had recently played for Nikisch privately in the small hall of the Gewandhaus. Nikisch was so delighted that he heard her in many selections. He asked her to play for him again some days later, but her illness intervened. Her condition following the operation is reported to be entirely favorable. She is thirteen years old and has the appearance of an unusually rugged child.

EUGENE E. SIMPSON.

San Diego's Musical Doings.

SAN DIEGO, Cal., October 30, 1910.

The Bevani Opera Company ended a short engagement at the Isis Theater last night. They produced in Italian "Lucia," "Aida," "Rigoletto" and "The Tales of Hoffmann." If the performances did not fully come up to the expectations on account of preceding press news from San Francisco, it would be unjust to deny that they were good average productions and, with a few exceptions, well balanced. Mention should be made of Regina Vicarino, a very young and promising coloratura soprano. Her talents came effectively to light in her Lucia and her triple part as Hoffmann's sweetheart. She attracted attention through her remarkable personal charm and beauty. Anna Frery's Aida was fascinating. Margaret Jarman, contralto, was a delightful Amneris. It should not cause wonder if this clever young artist yet would be heard from on larger stages. Eugenio Battain gave an acceptable Radames and Hoffmann. One of the best bass voices was that of Achille Alberti, who also showed himself as a very temperamental actor. The chorus, especially the male voices, left much to be wished for. Also the orchestra under Roberto Francini often lacked precision.

Director George Edwards (pianist), Dean Blake (baritone) and Florence Wetzell (violinist) will repeat their last recital at La Mesa at the request of many who were unable to attend.

Mrs. Beverly Price-Lientz (soprano) will be heard in recital in the auditorium of the San Diego Music Institute, November 15. Mrs. Lientz will be assisted by Dean Blake (baritone) and George Edwards (accompanist).

At a pupils' recital to be held Saturday afternoon, November 12, at the San Diego Music Institute, the following will take part: Miss Coop, demonstration of the Frau Kanter method, Misses Opal Edwards (La Mesa), Pearl Adams, Carlotta Savory and Mrs. H. V. Emblem.

ERICH KAMMEYER.

Great Tour for Gerville-Reache.

Madame Gerville-Reache, the noted contralto, opened a great tour of the country in Pittsburgh with the Pittsburgh Symphony Orchestra last week. Her tour is to include nearly every city of importance in the East, Middle West, the Pacific Coast and Canada. The singer expects to be back in New York the beginning of February.

MUSIC IN MUNICH.

MUNICH, October 26, 1910.

The concerts of the past week had nothing specially noteworthy to show. Arthur Friedheim gave an evening of Liszt and Chopin, playing on the new Clusam-Bogenklaviatur. This is a newly patented keyboard on which the keys are arranged in a wide open semi-circle, the idea being that the player literally does not have to "extend himself" in reaching for the highest and lowest notes. I have my doubts of the practical advantage of this idea. Certainly it did not seem to conduce at all to the repose of Mr. Friedheim, who has the uncomfortable habit of throwing his hands violently into the air at every opportunity. Otherwise he does not play badly.

The "Böhmen" gave their first concert of the season here before a large and interested audience. They played in their usual excellent style the Mozart "Jagd-quartet," the E minor quartet by Smetana, and the Beethoven C major quartet, op. 59, No. 3.



VON HAUSEGGER.
The new Hamburg conductor.

Walter Handel Thorley directed the Konzertverein Orchestra in a concert in the Tonhall on October 24. His program was made up of well known works, including the Wagner "Siegfried Idyll," Strauss' "Tod und Verklärung" and the Beethoven "Fifth." The works were perhaps a little bit too well known for Mr. Thorley's purpose, as there are at least three or four conductors resident here who can direct as well (and I am inclined to think, much better) than he. The orchestra played them well. The brass choir is one of the finest I ever heard. Owing to the terribly slow tempi taken by Mr. Thorley, especially in the Beethoven symphony, there was no life to the performance. One often is astounded at the prophetic insight of these parents who give their child such a name as, for instance, Handel. I am sure Mr. Thorley felt himself obliged to become a musician out of respect for his name.

Maude Fay, the American soprano at the Royal Opera, sang Aida for the first time last Wednesday evening. Her splendid voice was heard to excellent advantage in the role, and the audience was very enthusiastic, Miss Fay being recalled many times.

Among the new works which will be presented during the Academy concerts this season with the assistance of the Lehrergesangverein are "Höllenfahrt Christi" by Bleyle, and "Die Nonnen" by Max Reger.

Last week a composer named Max Laythäuser played selections from his newly completed operas for a small party of guests. I was not invited and all that is interesting as news is the large scale on which this gentleman has gone to work. The general title of the work is "Arminius." It is called a "Bühnenfestspiel," and is made up

of a ring of four operas, "Varus," "Teutoburger-Schlacht," "Götterkampf" and "Erlösung." Herr Laythäuser seems to have borrowed at least his nomenclature from Wagner.

Louise Cox, last season a pupil of Kate Liddle here, has opened a studio for vocal instruction in Girard, Kan.

A choral work of the young Munich composer, Karl Bleyle, was recently given in the neighboring city of Augsburg. It is called "Lernt lachen" and the text is from Nietzsche's "Also sprach Zarathustra." The work was well received and displays, so say the local critics, a true talent for composition, though the young man in the enthusiasm of youth has attempted often to "out-modern" the moderns.

Miss Ralph, of Buffalo, formerly a piano pupil of Mrs. Choate in that city, was presented by her teacher, Jan Sikesz, at a small tea recently held in his studio.

It is reported from circles that stand near the Wagner family that Franz Beidler, the son-in-law of Cosima Wagner, is to become Kapellmeister at the Royal Opera here. Just at present with Mottl and his three associates, there does not seem to be any crying need for Herr Beidler, but to one who is familiar with power of the Wagner family in influential circles in Munich it would not be surprising to see the idea put through.

H. O. Osgood.

The Riverside, Cal., Symphony Orchestra.

The Riverside (California) Symphony Orchestra has grown from forty to sixty members. A number of the leading business men of the city are numbered among the guarantors. They include Mayor Evans, Frank Miller (master of the famous Glenwood Mission Inn), Dewitt Hutchins, Stanley J. Castleman, L. C. Waite, S. A. White, James Mills, Charles Merrill, J. Sims and Dr. W. F. Funderberg, one of the first guarantors of the Pittsburgh Orchestra. Five concerts will be given this season, beginning December 6. The soloist is Arnold Krauss, concertmaster of the Los Angeles Symphony Orchestra, who is to play the Beethoven concerto. Kocian is engaged for the second concert, January 10, and he will play the Lalo "Symphonie Espagnole." The third concert takes place February 14. The fourth concert, March 14, will be conducted by Harley Hamilton, conductor of the Los Angeles Symphony Orchestra. The season closes April 25 with a Wagner program, the soloist to be announced later.

Who Is Mrs. Corelli?

Sigmund Beel, the violinist, relates an amusing incident which happened to him recently when playing at a well known house in London. He had just finished playing variations by Corelli when a lady in the company came up to him and said:

"I did enjoy what you were playing just now. What is the name of it?"

Mr. Beel replied that they were the variations by Corelli, to which the lady answered:

"Dear me, I did not know she had a husband who composed."—London Musical News.

Mrs. A—Didn't her constant singing in the flat annoy you?

Mrs. B—Not so much as the constant flat in her singing.—Boston Transcript.

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VIENNA, October 26, 1910.

With the announcement that Hans Gregor, the director of the Komische Oper in Berlin, will succeed Weingartner as director of the Vienna Royal Opera on April 1 next, the question which has stirred up all musical Vienna for the last six months is definitely answered. Weingartner gives up his position at his own wish, to devote himself entirely to concert direction and composition. The new director is not a conductor, and will handle the administrative side of the opera, occasionally undertaking the stage management of new operas, but this last only as a side issue. Hans Gregor was born in Dresden. He came to the stage first as an actor, but soon became manager, first in Götting, then in Elberfeld, and then founded the Komische Oper in Berlin. He has a ten years' contract in Vienna, receiving \$9,000 per year. It is rumored that his entry as director will be marked by a new order of things,



THE TOMB OF SARASATE.

including the dismissal of a number of worthies whose functions for a long time have been more ornamental than useful.

In Lemberg (Galicia) began on October 23 a week's celebration in honor of the one hundredth anniversary of Chopin's birth. The exercises opened with a special memorial service in the cathedral, with addresses by Count Tarnowski, president of the Academy of Science in Krakow, and Ignaz Paderewski, who spoke especially of the national characteristics in Chopin's music. The week will be devoted to various concerts exclusively of Chopin's music.

The concert season of the famous Vienna Philharmonic Orchestra will begin Sunday, November 6. The Philharmonic is at the same time the Hoforchester.

Of concert giving there is no end in Vienna. In the limited space of this letter it would be impossible even to name all the concerts, to say nothing of reviewing them. The Gutmann concert agency has some ones for November. First comes Richard Strauss on November 6. Georg Reimers will read the "Enoch Arden" and Lula Mys-Gmeiner will sing Strauss songs with the composer at the piano. Among the well known artists who will appear during the month are Frida Hempel, Hubermann and Emil Sauer. An interesting announcement for the beginning of December is a concert with orchestra of Debussy compositions. The composer himself will come here to direct.

Leopold Godowsky, director of the Masterschool at the Royal Academy of Music, leaves October 28 for a concert tour of a month, playing in the principal Austrian and German cities and getting as far north as Helsingfors, Finland. A feature of his program will be his own new sonata in E minor. The writer had the pleasure of hearing this composition a few days ago at Professor Godowsky's home. It is wonderful, every theme of positive musical value, the harmonization ultramodern—and incidentally the work bristles with technical difficulties. It will undoubtedly arouse criticism among the pedants, for the composer has dared to introduce a waltz as one movement, and the finale instead of being the conventional allegro with fireworks effects is a funeral march with apotheosis,

the composition ending with the softest pianissimo. Immediately after his return Professor Godowsky will give a concert here in the Ehrbaer Hall.

Josef Lhevinne, a great favorite in Vienna, comes here for a concert in the Ehrbaer Hall, November 9.

Vienna is a city of traditions, and to these the Viennese fondly cling. For instance, there is a tradition that no good music is to be heard outside of certain concert halls, principally the famous Bösendorfer Hall. By and by the public will learn that in the new Urania Hall it has not only one of the best equipped concert halls in the world, with excellent acoustic properties, but also that the concerts now being given there are not to be excelled by any in Vienna.

Madame Giampietro, the vocal teacher, has made a special study of voice production from the physiological side, having for a long time attended courses in an anatomical clinic here to further her knowledge. She intends to go to America next year in order to lecture on this subject. Among her pupils is Gwendolyn Story, daughter of the well known American sculptor. Miss Story will be married in January to Captain Stuart, naval attaché of the English embassy at Rome, who will shortly be transferred to this city.

On October 20, there was a Johann Strauss memorial concert to raise money for the monument which it is proposed to erect here to that famous Viennese composer. Strauss' compositions were played, among the directors being Leo Fall and Oscar Strauss, and a gratifying sum was obtained to add to the fund.

"The First Woman" is the latest Viennese operetta, book by Victor Leon, music by Bruno Hartl. I saw the first production, with those excellent performers, Frau Mitzi Günther and Louis Treumann in the leading roles. In spite of their hard work the thing would not go. This time the usually sure Leon fell down badly and produced a book that can only be described as childish, the alleged humor being dug out of Joe Miller's "Jokebook." Perhaps the music of a Lehar or Fall could have saved it after all, but certainly the more than mediocre tunes of this young man Hartl could not. It is said that the American rights are already sold. I venture to predict that if it ever gets on the boards there it will be remade so that the authors could not even recognize their product by sight.

Adrian B. Perkey, of Chicago, formerly viola player with the Von Kunits Quartet in that city, is here for a few weeks.

Margaret G. Hall, whose brother, Robert Hall, was one of the guarantors of the former Pittsburgh Orchestra, was here recently. Another Pittsburgh young lady, Eloise Peck, is on her way here to study with Luigi von Kunits.

D.

Evan Williams at Dedication.

Evan Williams was soloist at the opening of the remodelled auditorium in Milwaukee on November 3 by the Arion and Cecilian Club. The Milwaukee Sentinel commented:

Evan Williams' beautiful tenor is too well known in its various phases to need further qualification, except the statement that it was in prime condition and as pliable and responsive as could be wished, and which fact, in the familiar Handel arias of his repertory and in Puccini's "Tiny little finger" scene—(which resulted in such a success for Mr. Williams at one of the Arion's last season's concerts), were accordingly extremely pleasant to listen to.

Another paper said:

Mr. Williams' singing was as ever a delight. Three Handel numbers were sung with a beautiful sustained legato. From a whispering pianissimo to a thunderous forte, Mr. Williams' voice of great range never loses its beautiful lyric quality. Temperament he possesses in abundance. He virtually lives his songs and that it what makes him the artist that he is.

State-aided opera or opera under the sway of the ruler of the realm does not seem to be a blessing altogether. It is said that the Berlin municipality desires to acquire the Royal Opera. Friends of opera who wish to hear something new have to go to Dresden, Hamburg, and other cities. A big opera project in Berlin has fallen through because the police authorities did not approve of the plans of the building.—London Star.

"Music," says M. Abaza, the conductor of the Balalaika Orchestra appearing at the Palace Theatre, "is part of the soul of every Russian. The people could not live, much less work, if they had not music to listen to now and again. The peasants are so musical that they have composed their own popular songs to suit their different moods. They really created the balalaika instrument in the rough wood two thousand years ago."—London Music.

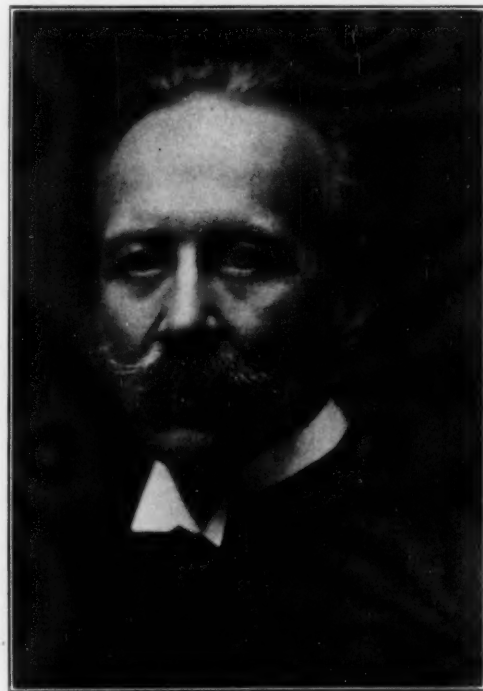
Leandro Campanari for California.

One of the most important contracts of the year is that of the California Conservatory of Music of San Francisco with Leandro Campanari, who will assume the artistic directorship of that institution, on December 1, for a term of five years. From many flattering offers Mr. Campanari accepted this, as he sees for this conservatory a great future. In 1915 the Panama Exposition will probably be held in California, which will throw open the doors of that State in a manner, at present, inconceivable. San Francisco will welcome so prominent a musician whose name is known throughout the music world and who is pre-eminently fitted for the duties he will assume.

As a violinist, opera and symphony conductor, quartet player, composer and writer, Mr. Campanari will be able to bring to his work a versatility, experience, knowledge and executive ability that will enable him not only to formulate plans, but to carry them out. Associated with him will be the best instructors obtainable.

Mr. Campanari has just completed a successful tour of the Middle West, his playing everywhere receiving most complimentary criticisms in which he is pronounced one of the world's leading violinists. Following are several press extracts:

To music lovers the program was one of beauty and showed to advantage the splendid skill of the violinist. He again demonstrated that he is a thorough master of his instrument. Campanari's playing



LEANDRO CAMPANARI.

is marked with finish of tone, rhythmic justness and control.—Nashville Banner.

The playing of Signor Campanari was truly wonderful. It showed the amazing technic that he had at command, but the interpretation was not at any time sacrificed to it. The air by Bach and the nocturne by Chopin were extremely beautiful. In the last group the sonata by Paganini was played with wonderful technic. The "Witch's Dance" was truly marvelous.—Wheeling Telegraph.

Signor Campanari showed his great skill in arranging the program, both from the standpoint of arranging the musical numbers and at the same time displaying his skill as a violinist. The last group was delightful, and after a tumultuous round of applause he responded to a dainty little encore, which was the treat of the evening. Signor Campanari is ranked among the four leading violinists of the world, and is the most prominent violinist ever appearing in Wheeling.—Wheeling Register.

Violin playing that was marvelous in every sense of the word was heard last night at Watkins Hall. Leandro Campanari has all the qualities that make the great artist—a splendid technic, faultless intonation, a tone remarkable for its volume as well as its quality and a temperament that uses and controls all this "equipment" for the purpose of true and artistic interpretation. The gem of the evening was the Rheinberger sonata, with which the program ended. In this Campanari's reputation as one of the world's greatest ensemble players was more than sustained.—Nashville Tennessean and Nashville American.

When Campanari appeared upon the stage he was greeted with repeated encores, and when he rendered the opening selections the auditorium rang out with melody seldom expressed by the violin. His expression was perfect and every note expressed was a clear note, and the expression, "making the violin talk," was well understood at this recital.—Wheeling Intelligencer.

Florence Mulford at Aeolian Concert.

Florence Mulford, mezzo-soprano, sang before a large audience at Aeolian Hall last Saturday on the occasion of the first Aeolian concert of the season, and was in unusually good voice.

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MUSICAL DES MOINES.

DES MOINES, Ia., November 5, 1910.

The Fortnightly Musical Club held its regular meeting on Friday, October 21, at the home of Mrs. D. L. Jewett. Mrs. Frank Cummins, who was leader of the day, presented an excellent paper on "The Folk Songs of Various Countries," after which a very interesting musical program was given by Mrs. Gilbert Vincent, Mrs. D. L. Jewett, Mrs. C. W. Mennig, Mrs. Kirkwood Jewett, Josephine Witmer, Mrs. Frank Cummins and Mrs. George Polk Hippee. An enjoyable social hour followed. Mrs. Fred Heywood, Mrs. McKay, Mrs. Butler and Miss Ware were guests of the club for the afternoon.

The greatest musical event of the week was held on Monday night, October 24, when Dean Frank Nagel of the Highland Park College of Music presented in the college chapel, Liza Lehmann and her quartet of English artists, in a program of her own compositions. The first part of the program was devoted to "In a Persian Garden," probably the most universally known of all of her works. It was admirably sung, the ensemble work being particularly effective. One of the most commendable features of the program was the distinct enunciation of the singers. The cycle was followed by a miscellaneous program of the composer's works, perhaps the most pretentious and striking number being "An Incident of the French Camp," sung by Julien Henry, the bass, which he rendered in such a manner as to bring out fully its dramatic nature. This was followed by the delightful "Nonsense Songs," which were heard for the first time in Des Moines. Madame Lehmann has shown how it is possible to be really humorous, without being vulgar, and they proved to be among the most enjoyable features of the program. On the following day a studio tea was given by the faculty to Madame Lehmann and her company.

George Frederick Ogden announces a recital for November 22, in which he will give a program of piano literature from the seventeenth century to the present day. The recital will be given in the Central Christian Church.

Dean Cowper of Drake Conservatory of Music has been fortunate in securing the services of Julius Gold, of St. Joseph, Mo., to teach theory this year. Mr. Gold is a pupil of Sir Henry Heyman, Henry Holmes, Bernard Listemann and Emil Sauret in violin and of Bernard Ziehn in theory.

Des Moines Musical College will give a reception-musical in the conservatory building on November 6. The following members of the faculty will take part in the program: Frank Olin Thompson, J. Browne Martin, Sylvia Garrison and Mrs. J. Browne Martin.

Frederick Vance Evans has announced a recital for Tuesday night, November 15. His accompaniments will be played by Delmar Yungmeyer.

Dean and Mrs. Holmes Cowper of the Drake Conservatory of Music recently gave a delightful reception at their home on Cottage Grove avenue, at which the faculty and students of the music department were brought together for an evening of friendly enjoyment. Dean and Mrs. Cowper welcomed the guests in the reception hall; their little daughters, Muriel and Miriam, waited at the

door. An orchestra played throughout the evening and refreshments were served during the reception hours. The event was planned to stimulate interest among those who are daily associated in their work.

Fredericka Gerhart-Downing has concluded her fall engagement with the Hinshaw Grand Opera Quartet and is at home resting preparatory to taking up her winter's work.

The Women's Club Chorus, which numbers about forty of the best ladies' voices in the city, recently resumed rehearsals under Dean Nagel's baton and are planning a series of concerts to be given during the season. This is the fifth consecutive season that Dean Nagel has conducted the chorus and the standard has been raised until it ranks among the foremost organizations of its kind in the country.

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try. Mrs. C. W. Mennig is chairman of the chorus and Phoebe Dorr, secretary.

Eugene Hahnel, head of the violin department of Highland Park College of Music, has organized a women's orchestra, which will tour Southern Iowa next year. The names of the eight young ladies composing the orchestra are Hazel Viggers, Marie Hill, Lillian Leffert, Etta Wood, Josephine Decker, Irene Thomas, Margaret Wood and Lois Wood.

George Frederick Ogden, formerly with Drake University, but now conducting a conservatory of his own, has essayed the role of impresario. On the evening of November 16, he presents Fannie Bloomfield Zeisler at the Central Christian Church. On December 6 Lilla Ormond will appear in a recital under Mr. Ogden's management, and later in the year Mr. Ogden will give Des Moines music lovers an opportunity to hear Fay Cord, who started her musical career as a pupil of the late Dean Frederick Howard of Drake Conservatory of Music. Since then Miss Cord has had several years of European study under De Reszke, Heineemann and others. Miss Cord has been secured by the Minneapolis Symphony Orchestra to fill a

number of engagements. Mr. Ogden will bring only American artists to Des Moines this year.

William Lines Hubbard will give a lecture at Drake Conservatory on November 19. This is the second number of the artists' recitals course put on by the music department of Drake Conservatory. CAROLINE YOUNG SMITH.

MUSIC IN LAFAYETTE.

LAFAYETTE, Ind., November 5, 1910.

Antoinette Le Brun and her English grand opera singers appeared at the Dryfus Theater Saturday evening, October 29, and delighted a large audience. The second act of "Martha" and three acts from "Il Trovatore" were presented. Madame Le Brun was assisted by Fritz Huttman (tenor), Laura Baer (contralto) and Arthur Deane (baritone).

Rena M. Rice, supervisor of music in the public schools, has organized a teachers' chorus. Meetings will be held weekly.

A recital was given Wednesday evening, November 2, at the Lafayette Conservatory of Music by students from the elementary and normal departments. The program was an excellent one and was heard by a most appreciative audience.

The Mountain Ash Male Voice Choir gave a splendid program Thursday evening, November 3, at Fowler Hall, Purdue University, under the auspices of the Purdue Glee and Mandolin Club.

Ferdinand Schaefer has returned from his old home in Wiesbaden, Germany, where he spent the summer, and has resumed his position as head of the violin department of the Lafayette Conservatory of Music.

The Purdue University lecture course has announced the following attractions for the year: November 8, "Music and Its Powers," William L. Hubbard; November 16, Kipling recital with costumes, Henry J. Hatfield; December 2, concert, Corinne Rider-Kelsey; January 16, lecture, A. Radcliffe Dugmore; January 25, address, Joseph W. Folk, ex-Governor of Missouri; March 1, "Romeo and Juliet," Amherst Dramatic Club. The entertainments will be given in the Eliza Fowler Memorial Hall and 1,800 season tickets have been sold.

LENA M. BAER.

"Elijah" at Newark.

David Bispham (baritone) and Florence Mulford (contralto) filled the principal roles in a performance of Mendelssohn's "Elijah" at Newark, N. J., by the Newark Oratorio Society, last Thursday night.

Mr. Bispham's exquisite art captivated the large audience, many of whom went for the sole purpose of hearing this great artist in one of the world's greatest oratorio parts. Not only is Mr. Bispham a fine singer, but he is able, by means of his wonderful interpretative powers and superb enunciation to lift any role he essays to magnificent heights. His rendition of "It Is Enough" was convincing, masterly, sympathetic and reverent—a rendition such as only a big artist is capable of.

Florence Mulford's share in the evening's offerings was fully appreciated, her fine vocal equipment and splendid art being in evidence throughout.

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Charles Wakefield Cadman, American Composer.

Charles Wakefield Cadman was born at Johnstown, Pa., in 1881, but has been a resident of Pittsburgh since he was six years of age. He comes from a musical ancestry on his mother's side, his great-grandfather having built the first pipe organ west of the Allegheny Mountains besides being a composer of sacred music. Young Cadman showed an aptitude for music at an early age, but with no marked ability, however, until he was thirteen, when he had his first music lessons and composed several pieces of the popular romantic type. He studied piano for a short time with Edwin L. Walker, and harmony and composition with Lee Oehmler, both of Pittsburgh, but aside from this instruction, which did not cover a period of more than four years, Mr. Cadman is practically self-taught. He prepared himself for an organ position when seventeen years of age, and from occupying a post in a suburban church he worked his way toward several city churches where at present he occupies one of three of the leading church positions of Pittsburgh.

In 1903 Mr. Cadman composed the music for a comic opera, collaborating with his librettist, Avery H. Hassler, of Indianapolis, and two years later finished a romantic comic opera upon a Cuban subject. These operas were never produced and are yet in manuscript. In 1906 Mr. Cadman turned his attention toward the composition of songs and ballads of the better type and succeeded in finding a ready market for his work with Eastern publishers during the next three years. At the same time, while collaborating with Nelle Richmond Eberhart, of Pittsburgh (who has furnished most of the verses for his vocal and choral works), he became interested in the music of the American Indian through the ethnologists, Alice C. Fletcher and Francis LaFleche, of Washington.

Mr. Cadman during 1907 and 1908 foresaw the possibilities in the use of Indian themes for vocal composition and orchestral work, and to acquire a deeper knowledge of his subject and to obtain the atmosphere of the native themes he spent the entire summer of 1909 upon the Omaha and Winnebago reservations with his friend LaFleche, son of Chief Joseph of the Omahas. He had composed his "Four American Indian Songs" the year before, and these were taken up with avidity by the great artists until Mr. Cadman's reputation as a successful adapter of Indian themes was at once recognized by the public. In February he made public the result of his work with Indian music, originating his "American Indian Music Talk" which has been given before many of the famous musical and literary clubs of America. This recital was and still is given in conjunction with Paul K. Harper, tenor, and is divided into two parts, the first devoted to the analysis of Indian music and illustrated by songs in the vernacular and with the exhibition and description of native musical instruments, and the second part consisting of songs and piano pieces founded upon Indian themes.

Mr. Cadman gave his Indian entertainment with great success in Paris and London during the summer of 1910, and aroused deep interest in the subject of aboriginal music in scientific and musical circles of these two European cities. His present work, besides his concertizing, is devoted to the completion of an Indian grand opera, the

book of which is furnished by Mr. LaFleche and Mrs. Eberhart. Mr. Cadman is organist of the East Liberty Presbyterian Church and music critic of the Pittsburgh Dispatch.

As to his compositions Mr. Cadman has published some seventy piano pieces ranging from the first to the fourth and fifth grade, with much material for practical teaching purposes, some forty or fifty songs and ballads, part songs for male and female voices, several organ compositions and violin and piano pieces, a published cantata entitled "The Vision of Sir Launfal," entered and won in the prize contest conducted by the Pittsburgh Male Chorus in 1909, a Japanese song cycle "Sayonara" just issued and already being sung all over the country by such distinguished artists as Madame Jomelli, Alice Nielsen and Christine Miller, and in manuscript much chamber music, several orchestral compositions, songs and piano music, in addition to the score of the present grand opera.

Bertha Yocum, Pianist.

Bertha Yocum, pianist, though not unknown as an artist of much ability, has never attempted to extend her field of work beyond that of the successful teacher and student, appearing as soloist only when called upon through engagements procured by the excellence of her work, and



BERTHA YOCUM.

without any effort on her part. It is but recently that she was prevailed upon to adopt the concert stage as a profession. Thus she presents herself to the musical public thoroughly equipped, and it is predicted that she will have a brilliant future. Miss Yocum is of Swedish descent on her father's side, her ancestors having been the first Swedish settlers on the Delaware. It is from them she derives her deep temperamental nature, while from her mother, who is of English parentage, comes her intense love of the purely classic.

Her musical talent manifested itself at a very early age, an amusing instance being her performance on the organ in the village church before she could read the bass. In fact, she has had the advantage of musical training almost from the time when she first began to recognize melody. After many years of study in the best musical institutions of this country, Miss Yocum became interested in the principles of Professor Leschetizky, of Vienna, and for many years she has been an adherent of his school of piano playing, having received her training solely under

the master and his assistants while in Europe. Wherever she has played, Miss Yocum has met with success, and the press has been unanimous in its praise of her playing, which is marked by a beautiful singing tone, smooth and accurate technic, a keen appreciation of contrast and intelligent interpretation. Her repertory is large and covers all the important schools of composition.

Following is a program given by Miss Yocum last March:

Sonata, op. 27 (Beethoven); etude, op. 25 and ballade, op. 47 (Chopin); "Spinnlied" (Mendelssohn); "Etude Humoresque" (Leschetizky). After an appearance with the Mendelssohn Symphony Society of Camden, N. J., the Philadelphia North American said: "Her playing showed much technical command, together with beautiful singing tone and a fine discrimination in touch shading."

Miss Yocum has placed her concert management in the hands of Marc Lagen, the New York manager.

Clement Stirs Copenhagen.

"I would not have given up my seat at the Royal Opera Sunday night for an empire," is the enthusiastic exclamation of the critic of *Comodia*, in commenting upon one of Edmond Clement's recent appearances in Copenhagen. "His Majesty rose and gave the signal for the applause. It was, in a word and without exaggeration, a triumph for French lyric art."

"This success is so much greater, for the Danish people are essentially cold and critical and consider it in very good taste to restrain their enthusiasm. But this time they could not resist. From the duo of Don Jose and Micaela in the first act the ice was broken, the charm of his voice was so clear, so taking, so sure of itself, rising without effort and guided with a perfect art, the elegance of our beautiful language that the severe tones of the Danish language still more emphasized, had won all hearts."

"His voice has especially captivated by his style eminently French and his technic which attains perfection. With him the expression of the melodious phrases is neither more nor less than that of a master, and his musical replies are worthy to be given as models."

Mr. Clement will come to America early in the winter for an extended tour.

Janpolski in Milwaukee.

When Albert Janpolski sings at the Milwaukee Auditorium November 25 it will be the occasion of his fourth appearance in Milwaukee in less than a year, as well as his reappearance at the auditorium concerts. When he sang at the Auditorium last season, the management and press declared that of the many great artists who had sung in that vast hall, the seating capacity of which is 10,000, no voice had proved more satisfactory, the splendid voice production and superb artistry enabling him to adapt himself with equal facility to the intimacy of the recital hall and the large auditorium.

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St. Peter—Profession? What profession, sir?

New Arrival (resentfully)—Why, didn't you ever hear of me? And I one of the handiest harpists that ever broke into vaudeville.—Puck.

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SMOKE does not always indicate fire, nor do loud
singing and loud piano playing, either.

COUNT Tolstoi has left his wife and home. May-
hap someone played the "Kreutzer" sonata to him.

EVEN the subscription seats at the Metropolitan
show an increase of population in the census year.

AUSTRALIAN papers tell about a little girl, aged
six, "who has a voice like a canary." This is the
time to cage her.

NEW YORK's best society is confused this week;
it doesn't know whether to go to the Opera or to
the Horse Show.

If Strauss, Reger and Debussy were Americans,
it is an even money gamble that they would be re-
fused admittance to our Hall of Fame.

WHEN a man tells you that he likes Bach and
also rag-time, the chances are that you are speak-
ing to a chap from whom you could learn some-
thing.

ONE of the most glaring musical misnomers in
the whole tonal literature is that of Bach's "Chac-
conne." A "Chaconne" is a slow dance. What has
Bach's soulful, almost religious, violin classic to do
with any kind of dance?

THE highest notes ever sung by a human being
were those of Ralph Johnstone when he rose 9,714
feet in his biplane at the recent Belmont Park avia-
tion meet and greeted the empyrean with the first
stanza of "The Star Spangled Banner."

AMERICAN composers should feel consoled to
know that while the postage rates on magazines
may be increased, the stamp fee for musical manu-
scripts will remain the same. Somebody ought to
suggest a reduction for round trip consignments.

LATEST reports from John Philip Sousa's bed-
side, who is ill of malarial fever at the New Haven
Hospital, indicate that he has improved considera-
bly during the past few days and will be able to
resume the leadership of his band (now on tour)
at no very distant date.

A PORTLAND, Oregon, butcher has installed a
self-running piano in his shop, and when cutting
meat keeps time with the music. Chopin for chops,
Brahms for beefsteak, and Strauss with sausages
might or might not be the ideal program, accord-
ing to one's musical digestion.

MAHAVAJIRAVUDH, the new king of Siam, is in-
terested in reform. To be as modern as other im-
portant nations, His Majesty should use the tune of
"God Save the King" for his national anthem.
Mahavajiravudh would fit the first line of the mel-
ody very metrically indeed. Try it.

"ENGLAND is proud of Elgar," remarks the New
York Times. And we are proud to have England
proud of Elgar and hope that it will keep him and
his music within Albion's confines and not let any
of his compositions come to America unless they
are better than the ones we have heard from him
here up to now.

THE New York Sun publishes an editorial in its
Monday edition called "New York's Second Opera
House," in which it is advocated that we must have
another opera house here to meet the demand for
opera, concluding by saying that "there is the feeling
that this city will not long be without a second opera
house." We had two second opera houses last sea-
son; we had Hammerstein's and we had the New
Theater. It is certain that Hammerstein would not
have sold out had he made money, and it is certain
that the New Theater opera project would not have

been abandoned had money been made there, or
even a semblance of money taken in toward meeting
a deficit. Who is to invest in a second opera house
in New York after these events? An angel?

THE Ricordi house is a remarkable institution and
we congratulate it on its capture of America—North
and South. The tribute paid by the Western Con-
tinent to the Milan publishers proves that Italy is
still at the front in intellectual and artistic power;
that we are still living in the renaissance and that
its decline in the sixteenth, seventeenth and eight-
eenth centuries was merely a temporary reaction,
preparing for the golden age of the twentieth cen-
tury. What in the history of practical music, the
exchange of money for music, compares with the
power and control of Ricordi over the operatic
money market? Nothing in past or present records?
Hut ab; the German correctly says.

As this paper goes to press, there are new rumors
in the air concerning the new Vienna Opera In-
tendant, Hans Gregor. It is said that he will offer
the post of first conductor to Hans Richter, though
it is doubtful if the latter would accept at his ad-
vanced age. Further, Gregor will attempt to win
back Mahler to Vienna, but unless Mahler has
changed his mind since last September, he, too, will
not return to the Danube city. The new director
is to take his stage manager, Maximilian Morris,
with him from Berlin to succeed Von Wymetal. It
is also said that Maria Labia and the world re-
nowned Alberich, Desidor Zador, both from the
Royal Opera, Berlin, will go to Vienna. The new
Intendant expresses a desire to establish the most
cordial relations with the Vienna press, a wise move
which neither Mahler nor Weingartner ever could
be made to see in its proper light.

CINCINNATI'S Symphony Orchestra, under Leo-
pold Stokowski, is to open its new season November
25 and 26 with two home concerts in Music Hall.
The organization's string forces have been strength-
ened by eight additional instruments, and this with
the other changes made by the conductor since his
return from abroad, will help the Cincinnati Sym-
phony Orchestra to achieve even better artistic re-
sults than those with which it surprised musical con-
noisseurs last winter. In the unfamiliar works to be
performed during 1910-11 by Stokowski and his
able players are Busoni's "Lustspiel" overture and
the same composer's "Concertstück" for piano and
orchestra, Rachmaninoff's "The Isle of Death,"
Sgambati's D major symphony, Sinigaglia's "Le
Baruffe Chiozzotte," etc. Of standard symphonists,
Beethoven, Brahms, Dvorák, Mozart, Schumann
and Tchaikowsky have honored places.

WHAT is the position of the concert managers to-
ward the concert singing opera singer? If the opera
companies farm out their singers to concerts, it cuts
down the opportunities of the artists engaged by
concert managers, artists who have no relations with
the opera. The opera companies, in order to reduce
their expenses, sell their singers, whenever it is pos-
sible, to the concert givers. Each of these engage-
ments cuts into the revenues of the concert manag-
ers and their concert artists. Hence we ask the ques-
tion. There is no doubt that the opera movement
now on in this country has not yet reached its cli-
max. San Francisco and Los Angeles are to have
large, complete opera houses with opera companies;
so will other cities. This will affect the concert
business still more. It will be admitted that the pre-
vailing opera fashion will last for a while. What
will be the final effect of all this on the regular con-
cert business? It was Melba, not the Boston Sym-
phony Orchestra, that brought the rush to Carnegie
Hall last Saturday afternoon. That is, an opera
star, concertizing did it. Some reflections on the
commercial features of all these musical matters
might be worth something to some of our concert
managers.



REFLECTIONS

BY THE EDITOR.

THE combinations in Europe between managers and composers and publishers and singers and theatrical producers are such that it is sometimes impossible to secure a proper estimate of conditions, and especially if one is unable to enter into the mystic circle in which these matters are discussed intimately and never for publication. A manager of an opera in a certain city is interested in a composer. He wishes that composer's work to be played in another city where it has not yet been heard, and he can accomplish this by engaging for a season a tenor or baritone, or even a soprano, who is a friend of the manager in the other city. This is a small illustration of how these favors are intermingled, and as Europe has hundreds of opera houses, thousands of singers, hundreds of managers, thousands of composers, hundreds of publishers, this agitation is constantly in process and the commingled interests can never be unravelled, although at times they come to the front and are demonstrated through some particular event that emphasizes them or because of some personal force that accents a point.

For instance, recently in Brussels the première of an opera, called "Ivan the Terrible," took place, and this opera was written by Gunsbourg, who is the manager of the Monte Carlo Opera, which exists there under the subvention from the Prince. Gunsbourg takes a great many artists there from Paris and other cities and they all want to sing at Monte Carlo during the winter season, and there are composers who want their works played, etc., etc., as these things go, and as we know them generally in opera all over the world—with the usual intrigues and cross-currents and commercial combinations and financial favoritism at the bottom of it, with certain other exceedingly impassionate or passionate conditions controlling it all. There is no use to enter into further details because it is a distasteful matter under all conditions to discuss these private inner arrangements between managers in Europe and composers and sopranos and contraltos and dancers, etc., and it might as well be dispensed with for the present, at least.

There were very few daily papers that said anything about this opera, and I am going to quote just one (as it took place at the Théâtre de la Monnaie at Brussels), the Brussels paper, *L'Etoile Belge*, of October 25, which may as well be used as a specimen of what independent journalism can do in such matters:

There are two ways to present a work of art to the public—one simple and dignified—the other with the great noise of advertising. The first one has many inconveniences, but the second one, although more apt to attract the public quicker and to insure more rapid financial success, has the drawback of exciting public curiosity to such a degree that the reaction can only be detrimental to the work of art. It is only a work of great solidity and real artistic merit that can withstand the effects of such a reaction.

In the case of "Ivan the Terrible" the public has been fed daily with stories by the rehearsing actors or about the

author who declared intending to write something "deep and human," reviving "a whole period of history and a whole state of mind." There was a story circulated how Gunsbourg, during his military career, storming fortresses, then wounded, finding consolation in playing his clarion, and studying its harmonies—the clarion also being "wounded."

The most extraordinary thing is that Gunsbourg has never studied music at all—except just that little harmony with his friend—the clarion. He has freed himself from all studies, not because he was afraid of work or indifferent—but simply because he took extreme care to preserve his personality. One of his colleagues wrote: "Here we have at last a composer who is not a musician!"

Mr. Gunsbourg does not like Beethoven or Wagner, nor many others and he does not hide his feelings. He said once: "If I liked Beethoven and Wagner, I could not compose music."

Gunsbourg's theories, as he published them in the *Figaro*, are rather extraordinary. About his first opera, "The Vieil Aigle," he wrote: "Music is not a science; it is a gift. The form is nothing, inspiration is everything—and I am confident I have solved the problem which has troubled me so long."

In another recent article he wrote: "Music is the accent of the words. In the really beautiful works the words and the music form a harmonious ensemble united by melodious accents." As examples, he gives phrases from "Carmen," "Le Roi d'Ys," "Orphée," etc.

He accuses Wagner of having killed the musical theater. In his opinion, Wagner has tried to substitute to the immortal musical accents of the word his polyphonic torments, giving the orchestra the preponderant role. Wagner's art is of the ephemeric sort, where the music has nothing to do with the words, the music (melody) being only the necessary counterpoint in the writing of orchestral polyphony. Wagner is a scientist, not a musician.

The article cites opinions about Gunsbourg by Massenet, who expresses his "absolute admiration" and by Saint-Saëns, who writes that "we ought to burn all the other music now" (except, of course, Saint-Saëns' music, adds the *Etoile Belge*).

In analyzing "Ivan the Terrible," the writer points out Mr. Gunsbourg's eminent qualification as a "theatrical man," who follows that Italian school which holds the public by scenic and dramatic effects. The writer sees no difference between "Tosca" and "Ivan the Terrible," except that Mr. Gunsbourg has accumulated more horrors and passions and dead bodies on the stage than in "Tosca."

After a lengthy and detailed description of the libretto, its dramatic effects and value, and comparisons with Shakespeare and Victor Hugo, the writer loses himself in two columns of detailed praise of Mr. Gunsbourg's "inspired music," and finally gives him credit for his modesty for having placed also the name of Mr. Jehin in evidence, who orchestrated the score and whose science has materially helped to assure a success—all this not-



withstanding the fact that Mr. Gunsbourg does not want to be a musician and condemns the "scientists"!

The New Method.

Mr. Gunsbourg is not a musician, but like so many gifted men and men of literary accomplishments, he is under the impression that he is fully prepared to cope with the musical problem. Of course, music in the abstract does not interest him in the least, and not being a musician it cannot. The absolute music—that music which requires no assistance in the way of scenery or other concomitants, is a sealed book to him. But Mr. Gunsbourg came to the conclusion that his feelings could be expressed through a composition if he were only enabled to give them some substantial, practical expression, and he fell upon the phonograph; he left our American one-finger composing system entirely in the shade. Our American composers—those who compose the hundreds and thousands of compositions that are published in this country every year—accomplish their work with one finger by playing upon a piano the airs they whistle or have acquired and with a composer nearby who takes them down on paper, they bring forth an inspired song or musical work or something else, whatever it may be called; but Mr. Gunsbourg goes them far better by singing his song into a phonograph and then handing the record over to one of his employees or his orchestral conductor, Mr. Jehin, who then harmonizes it and also, subsequently, for the orchestral parts of an opera, writes the instrumentation. This is simplicity itself and reduces conservatories and music schools and music study to X. Henceforth there is nothing more necessary. Anyone feeling the inspiration of music (and there is hardly anyone who does not) can accommodate his ambition, his aspirations, and secure immortality by singing into a phonograph receiver and subsequently delivering the cylinder to a composer who has it played on a phonograph any number of times until he gets it down right and then embellishes it with those superfluous adornments of music known as harmony and instrumentation. Necessarily, some bluff at form must be made—that is, Mr. Gunsbourg does not know anything about that form question; does not even realize it is necessary; does not even know what it means as applied to music. But then the man who writes the harmony, who puts the song sung into the phonograph into shape, who combines the various inspired ebullitions, must have some recourse to some of those ordinary commonplaces that are necessary for writing music in order to get it into shape. At the present day, I may add, very appropriately, I think that our American one-finger composers are beaten to a frazzle.

In all this, however, one great difficulty must present itself, and that is the question of duets and trios and quartets. How did Mr. Gunsbourg sing a duet into the phonograph or a trio? If he had a baritone, tenor and a soprano singing a trio in his "Ivan the Terrible," how could he sing that trio himself, all with his little loneliness, into this American invention? Naturally, his musicians helped him out, just as Mr. Jehin helped him out with the orchestration. The scheme is a good one—if it works. There has not been any great anxiety on the part of the Metropolitan Opera House management to secure the rights of "Ivan the Terrible" or the terrible Gunsbourg opera, but he found a publisher in Paris. The firm of Choudens, who published "Faust" and "Carmen," also published "Ivan the Terrible." Their profits on "Faust" and "Carmen" are several million dollars. Their profits on "Ivan the Terrible" will probably be paid with pleasure by Mr. Gunsbourg; but the humbug that prevails with mankind is not limited to the United States. There are other Barnums. With one exception the Paris press remains silent.

Problems of Music.

Beginning with the October 29 issue, the London Times starts a series of articles on music, and the first one, called "The Present Position," after a long introduction, comes to this decision, temporarily, before concluding the final discussion:

To the profession, honeycombed as it now is with envy, malice, and all uncharitableness, the public-school spirit would be a breath of clean and vigorous air. The necessity, for instance, of caring for throat or fingers may make games dangerous, for a musician, but need not divorce him from all interest in things considered mainly by the nation at large. Sport is organized imagination applied to bodily vitality, as Art is, applied to the vitality of the emotions. The public school boy, by proving them not incompatible, should bring Art home to thousands of those who are now Ishmaels to her. He should bring a sense of fair play and decency into the innumerable disputes which always encircle artistic questions with peculiar bitterness. A few years ago, for instance, the University of Oxford proposed, rightly or wrongly, to elevate music to the status of other subjects for degrees, by making residence compulsory. The suggestion was attacked by a coterie of musicians with a want of decency which even a short residence at the University among public school men would have rendered impossible. The spirit we ask for might not produce the one or two men of genius who seem to be the only aim of some of our writers on musical affairs; but it would sweeten the ordinary daily life in a profession where chicanery and commercialism of all sorts, from secret commissions to shady examinations, are notoriously rampant.

To the public school boy himself, when he looks on music as among the honorable and reasonable professions he can enter, the gain will be equally great. Among his excellent qualities he possesses, to an excess which almost becomes a vice, an adamant reserve. In itself good it leads to that self-consciousness which makes our after dinner speeches as tedious as our sermons. An Englishman is so little expected to "let himself go" that the language provides him with no exclamations for occasions of emotional stress, and he falls back on puerile sentences generally beginning "Well I'm." We know that beauty feeds the soul; we know, in our heart of hearts, that our real life is bound up in and enlarged by the things of the spirit, not of the counting house. Why then should we shrink from expressing our feelings? The artist thinks the reserved man impenetrable; the reserved man thinks the artist un-English. It is the story of black and white again—"haven't you room for grey?"

Lastly, the gain to England will be important. A review of our musical history, looking back to the great times of Elizabeth, is humiliating. With so great blood in our veins so little has been done. But it cannot be contended that the country has not had the brains and the genius somewhere; for a nation that has continuously produced men great in various branches of art cannot suddenly, and at a fertile moment, become sterile for 200 years in one branch alone. Of those men who have done anything for music a large proportion have adopted the career in the face of opposition; and for every one who has braved this, dozens must have given away. Now that the social stigma of the profession is being allowed to fade a corresponding increase in the number of adequately paid posts is already noticeable; and no boy of trained mind and special musical aptitude need fear that he will not succeed in the world at least as well as if he adopted law, medicine, or the Church. That there is a supply of such boys is beyond controversy. Not only do men acquainted with both countries assure us that, if there is anything to choose between the "class" of young talent here and in Germany, the verdict is in favor of England, but every public school music master will confess that he frequently comes across boys who, for natural talent and ease in mastering their subject, would have been hailed as special manifestations of genius a generation ago. As it is, such boys mainly drift into professions to which they have no special attachment, to their own discomfort and to England's loss; for it was no fantastic idea of the Greeks that a nation's soundness varied with the virility of its art. That their adoption of the career for which Nature seems to have intended them might easily be made

more feasible and more encouraging is a fact which I hope to deal with in another article.

The peculiar bitterness that applies to the innumerable disputes that encircle musical artistic questions is due to the lack of training of the mind outside of a musical training, added to which comes the persistent flattery of the musician by an uncultivated public or of interested friends and relatives. This is a double disaster to the growing man or woman and it brings about a mental state that is captious and acrimonious in case of contradiction, and through the lack of a broader training the mind is not open to convictions except those that belong to it already, such as Nietzsche calls the prisons. "Convictions are prisons," he says, and in these prisons so many musical minds dwell that they never can get out into the broad field of universal discussion. It is all a question of musical discussion and then it becomes still worse—a question of personal discussion. The abstract is not discussed; it is usually a debate on the concrete question, and in these concrete questions everyone is more or less interested. That makes for bitterness.

The statement regarding the condition at Oxford when it was suggested to put music into the status of other subjects for degrees is interesting as a bit of information for us, and where the Times speaks of the chicanery and commercialism of all sorts, from secret commissions to shady examinations, a sympathetic vibration floats across the sea to meet loud resonance on this side. It is not only in England where secret commissions prevail and where music teachers are known to recommend pianos for the sake of a commission which they should know are of a common, ordinary character that cannot induce or stimulate the musical mind, much less a touch, for piano playing culture—it is not only over there. We all know that this secret commission business has been a curse and an evil ineradicable and, therefore, ought to be exposed and its existence admitted. It is not only with the teacher where this commission works. It also works with men who have the duty of informing the public of the truth of things who suppress that truth for the purpose of commercialism which is essential to their existence. The fact that they are engaged in a field in which there is no money, no living, no career, compels this commercialism and it, therefore, should be honestly admitted instead of secretly cultivated through the guise of hypocrisy and sham.

The Times says, "Why should we shrink from expressing our feelings?" We should not, but we do, and we do because this hiding of our feelings is in the interests of commercialism, is in the interest of interests and against principle. I would like it understood here, in order not to be misunderstood, that I am not preaching morality, not even ethics—merely exhibiting the mirror of the conditions as they exist. If it were known throughout the immediate surroundings that certain men were occupied in supporting their families outside of, what is called, their legitimate pursuit, there would be no harm so long as that support were based upon honesty in the transaction itself. If a critic cannot support his family through the writings for a daily paper and he must occupy himself in all kinds of schemes, in themselves not dishonest, why should it not be publicly known that his revenues are derived from those sources? Why not disclose them? They are honest. The world itself will at once say that it is impossible for such a critic to be neutral, because he cannot offend his own life, his own existence, his own breath, his own glance, his own thoughts, his own personal make-up. No man calling himself a man can accept money from an institution and then refuse to give the institution the benefit which must naturally be expected from the payment of the money. Why disguise it? The world knows it. Why accept the stamp of hypocrisy when it is not necessary? That is all this paper has claimed in the past. It has not claimed

that the acceptance of the money is wrong, because it is for services rendered. What THE MUSICAL COURIER has been trying to do and has succeeded in doing is to impress the people in music that such occupations are engaged in and that, therefore, the person could not be neutral on subjects in which he is interested. One cannot slap a friend in the face. The world is not treated in that manner.

This is all rudimentary, but I must produce these plain and simple arguments to show our plain and simple people how the case stands.

How can the critic of the New York Tribune, employed by the Loeb School, do anything but help the Loeb School? His criticism on that proposition must be in favor of the Loeb School or he becomes dishonest. That is all I ever have maintained. That is what the article in the Times refers to in the abstract, that very proposition.

The social stigma of the profession cannot fade entirely as long as such conditions exist. The daily papers must pay their critics large sums of money to enable them to be independent. All the critics of the daily papers must be elevated into a position that will enable them to say what they think, to write as they please, and to be uninfluenced by the temptations that surround them and to which they must bow, because their income on the daily papers is too small. One of these days all these matters will be fully understood, and our purposes satisfied by the very elements that now suffer most from the evils.

BLUMENBERG.

GIVE THE REMEDY.

The Sun, of Monday last, published the following letter to the editor of the paper, and it is a letter that must create sympathy among a great many others who fare as the writer of the same did in his effort to secure seats for the Metropolitan Opera House:

AT THE BOX OFFICE.

To the Editor of the Sun:

SIR—I wrote about a month ago to the Metropolitan Opera House for two orchestra seats for the opening night. I received an answer that the management could reserve no more seats before the box office opened, as they would have no seats for sale if they reserved them in advance.

We went accordingly and were at the box office before 9 o'clock. The line extended around the opera house. Now as a spectacle for an amused public or as an inexpensive way of advertising or as a practical joke, it might be an explanation, for when I got to the window I was told there were no more seats in the house. But on the sidewalk the speculators had all the seats one might desire at double the box office price.

When what is supposed to be the representative theater of New York stoops to such measures it is time for the public to seek protection. Of course the opera is a monopoly this year, and advantage will be taken of the fact. However, I appeal to you for help in making the matter observed.

PAULA JAKOBI.

New York, November 12

How are the Metropolitan Opera House powers going to prevent the purchase of tickets by speculators? It is impossible to reject an offer of any one coming to the box office who has the money to pay for the tickets, provided that person does not purchase them in quantities that will arouse the suspicion that such purchase is made for speculative purposes. The ticket speculators can send messengers or friends or any one connected with the business to purchase two and four and six or eight tickets for each performance, or as many as they please—discreetly bought.

The Metropolitan Opera Company cannot prevent the speculators from offering the tickets for sale; they are licensed and their business is as legitimate under the laws of the State as that of a dry goods merchant or a shipping merchant—as legitimate, also, as the Metropolitan Opera Company's business, that legitimacy being stamped upon it by the license granted by the State. How, then, is this matter to be adjusted under those conditions? Public opinion does not count and it never

does; it is an illusion. All the public opinion of the State of New York centered against the ticket speculators will have no value as compared with their concentrated effect upon a legislation, and that has been demonstrated, too.

MASCAGNI.

Some months ago it was asserted in these columns, in the shape of a European communication, that the Mascagni engagement might prove very problematical for any American management, as the composer of "Cavalleria Rusticana" was an uncertain element as a business factor. He is one of the four men in Europe who is not gifted with the genius of responsibility, being above the appreciation of the ordinary human conception of that quality; the other three are D'Annunzio, Rostand and Maeterlinck. Strauss is a strict man of business in the complete, commonplace sense. Saint-Saëns appreciates negotiation. Puccini knows these prices from memory: royalties, commissions, drafts and cash. Massenet is a splendid investor. Paderewski understands thoroughly the movements of the bourse, as he knows most of the practical things of the world.

But Mascagni is one of the erratics; he is completely absolved from the responsibility attached to his name, for he is unaware of the nature of a bond. If he ever finishes his opera or ever comes to America, which he at one time swore he would never again visit, it will be due to an impulse entirely apart from an agreement. He may come after the law has been explained to him. He will never come because it is a matter of commercial contract; he is not capable of assimilating such an idea.

Strange must it appear to him and others in Italy that Americans paid him large sums to compose an opera. All Italy is very much amused at such a course. If he has not written his complete orchestration, as is reported, he could write it on board of the steamer coming from Genoa; that will give him two weeks and it did not require half that time to orchestrate "Cavalleria"; that was done in three days. It was a dash into the unknown, for that opera is, unquestionably, the most complete, logical work of its kind since Verdi. It is a fixed repertory work on merit. Let us forgive Signor Pietro for most any of his many grotesque proceedings. A man who can compose "Cavalleria Rusticana" need not be responsible for anything else.

But the American managers of the new opera "Isobel," if there is really such a work at present in existence, must substitute some other operas in its expectant place, and we learn that "La Bohème" and "Mrs. Butterfly" are proposed.

In this same Mascagni disturbance there arises an interesting question applying to others besides Mascagni. It is in this shape:

To the Editor of the Herald:

As you published my contention on the Copyright law, October 27, I will give you the first information on my petition to the United States Treasury Department, dated November 10, 1910, in which I demand that a valuation be made upon the manuscript of an opera, "Ysobel," by Pietro Mascagni, about to enter the United States.

As that work, under the law of Italy, is a work of art, as such it cannot be entered at a United States port without the payment of duty.

Also, the work cannot be legally copyrighted, as the United States law states that an alien author shall be domiciled within the United States at the time of the first publication of his work, and only when such foreign State grants equal rights to citizens of the United States. As this opera enters the United States as a foreign business proposition, it nullifies the treaty of October 31, 1892.

JOHN V. BENNETT.

Providence, R. I., November 11, 1910.

We are without any final decision on many copyright questions, and as to our new copyright bill, no rule has been made on any one of its sections. In fact, no one is supposed to know where we stand on copyright.

AMERICAN OPERA.

UNIVERSITY OF DENVER COLLEGE OF MUSIC,
DENVER, Col., November 6, 1910.

To The Musical Courier:

I was very much impressed with the article on "American Opera" by Mr. Cadman and Mr. Blumenberg's reply to it. Mr. Cadman says: "How in thunder can we ever have an American School of Opera if there is not some encouraging system?" What does he call the Metropolitan Opera contest? Is this not a system of encouragement? What more can one ask for, for a beginning? Sometimes I bethink me twice before I can realize that there is such a reality as the Metropolitan Opera contest.

You say in your reply: "There is not an American born who will dare to come to the footlights with a 'Salome' or an 'Elektra.'" Why an "Elektra" or a "Salome"? You say also: "Why should American opera be like other opera anyway?" That is just what struck me most forcibly. Why should it?

I venture to say that the American opera that will be really American opera at all will not be like other operas, and that is just the quality that is going to make it American opera. Allow me to suggest to those interested, and there are now many, that the more the topic is American the more the music will be American—if there can really be such a thing as American music.

Would it not be a rather difficult thing to conceive American music set to an Egyptian topic and still be American music? How is it going to sound American? But there may be a loophole! The real American music is going to be that music which goes hand in hand with the American subject; be it love, blood, murder or war. It will at least be American. The composer who sets himself the task of composing an opera on an American topic cannot help—especially if he be an American—stamping it with Americanism, and when this Americanism is so predominant that it can be felt (remember, lest you forget, that I say felt), then and then only, can we have American music.

I for one want to be distinctly American, and if the right kind of thinking and the proper subjects have anything to do with it I am going to try to be successful. One topic I have in mind, and I am not loath to give it out for those who may be interested. It is the tragedy between the North and the South. To my mind this is one of the strongest subjects in American history; here is enough subject matter for a dozen grand operas; here is the great test for the American born; here is the opportunity for American music. In this let our American composers say in tone, what lies deep rooted in the heart of every true American, the man who feels American, lives it, breathes it and sends it out through every fiber of his being. If the composer is gifted as a composer there can be no doubt that he will write an opera which must cry Americanism in every note.

Our history is filled with such subjects. Our American idealism is inspiration itself. Look at our struggle for liberty; it is crowded with romance and tragedy. He who would write American must think American.

Let us wait, as we must, with bated breath if necessary, to see if any of our American composers have found an American topic in which he can laugh, love, cry and storm with his subject. To be American we were forced to come to America; to write American we must think American. Then we will have a national music, because it will grow out of a national spirit. Go where you will, you will not find a stronger literature than American literature, because the authors thought American; they were American, soul and body.

Come, ye sweet singers of a nation, sing with depth and effulgence; sing the American song. Love, laugh and jest with our prosperity. Lament, cry, scream and suffer for our bloodshed. Praise the brave who died for us. Moan for the wrong. Rejoice for the noble, the fearless, and praise God for America.

American music will come when the great American composer comes. He must be American; he must sing the American song. He must live it, breathe it and send it out from him like a sun ray. He must live for it, die for it and in it. American music must be American soul. Come, America, wake to song and bid the people sing! We wait impatiently for the great symphony that sings with the joy of the Declaration of Independence. Oh, where is the grand opera music drama dropping its curtain on this last glorious scene: the American coming into his freedom. Here is struggle, pain, sorrow, anguish, love, rejoicing! Here is strength! Composers, can you make your music sing America? Can you make music say what our maidens felt when they kissed their soldier boys good by? Can you make your music sing the tenderness the mothers felt for those dearest to them who went forth to fight? Can your music speak with the voice our fathers felt deep down in their everlasting souls as they went forth to battle? Does their fighting mean anything to you for our freedom? Can you voice in tone a

nation reaching out her great strong arms lifted right into heaven with gratitude?

Come, fight with our fathers! To battle with our brothers! Love with our lovers! Say all this in tone. It will be American. I have in mind a hundred plots, all American—pain, suffering, hate, revenge, war, murder, romance, love for grand opera and music dramas such as would keep the world awake. But, alas! we go into the forest for wood, and there is so much that we cannot find any.

Respectfully,
(Signed) CHARLES F. CARLSON.

Instead of replying to the above letter on its own merits or contents, suppose we make a diversion by asking a few questions. Thousands of operas have been composed—the John Towers list showing them—in fact, an enormous amount of time has been put upon the composing of operas. Incalculable days and months and years have been spent upon the mounting of operas and their rehearsal and performance, not considering the tremendous waste of energy and the great costs involved in scenery and in costumes and in musical publication and in all kinds of operations connected with the production of opera. How many of these operas are today what we call standard repertory operas? Let us see the operas that are on the repertory today, outside of Russia with its national opera, which does not interest the world; for, despite the successes of a certain number of operas by Russian opera composers given outside of Russia, in Europe, the names of which are hardly known except by the writers and experts and students on the subject, they are not heard in America at all. Now, then, how many of these operas—these thousands upon thousands of operas—with the millions that have been spent upon them and the energy that has been lost, energy that might have been applied to a much better cause—how many exist today as standard repertory operas?

"Faust," "Carmen," "Rigoletto," "Trovatore," "Traviata," "Otello," "Aida," "Lucia," "Cavalleria" and "Pagliacci," three Mozart operas, and the Wagner music drama. All the students of singing who look upon the opera for a future career, embracing all of these or merely the Italian and French on one side and the Wagner on the other side, look upon these operas as the means of entering and working out their futures. There are many other operas that are occasionally given, many new operas that have a certain vogue for a time being, such as the Puccini group, and there is "Sonnambula" and there is "Don Pasquale" and there is "Freischütz" and there is an occasional other opera by Weber; there is once in a while Boito's opera, and we are not discussing the exact particulars of the case because we want to get at a principle. At present "Tiefand" has a great success. It will go like other operas, and in France the Massenet operas, through the personal influence of Massenet and the publishers and the combinations of commerce and art as it exists in Paris, are sung, and Rossini's "William Tell" chiefly in Paris, for the purpose of giving the light soprano a chance to sing her roulades and to avoid over work and new investments.

In these circumstances, what opportunities has an American opera should it succeed in America? Suppose some organization would say that it was willing to spend \$10,000, or \$20,000, to mount and push an American opera—what is the percentage of chances based upon the history of opera and the success of English in operas? The fact is that opera at present is represented by Verdi and Wagner, with a few French operas, chiefly "Faust" and "Carmen," and a little Bellini and Donizetti on the side. The recrudescence of Italian opera is due entirely to the fact that people want to hear singing when they go to opera and they not only wish to hear singing, but they want certain particular individualities to come forward to the footlights and sing to them. Caruso and Bonci revived Italian opera, the tenors before them for some time past not having been Italians. As soon as these Italian tenors came to the front, Italian opera had a re-

nascence, although we cannot say it was revived, because it never was obscured. Here in New York it was temporarily put aside because there were no Italian tenors until Caruso and Bonci. Italian opera is sustained by Melba—"Traviata" and "Lucia." In Europe the people want to hear the singer, and therefore these operas are repertory operas, because they give an opportunity for singers to sing. The world is not interested in national opera; the world is not interested in psychological opera; the world is not interested in problem opera; the world is not interested in legends or in mysticism—that world which goes to the opera; that world which goes to the opera wishes to hear singers. One singer would be sufficient if he or she is a great one.

In these circumstances what opportunity has the American opera? Is it going to be dedicated to a certain singer and her style of voice, as has been so frequently the case with opera? Who is that singer? Let us get right down to it. We can all appreciate the rhapsody of the writer of the letter quoted, but rhapsody will not draw anything in the box office, and it is the box office that always tells the story. The American opera can only succeed if it is written so that those who are to participate in it will get opportunities to sing, and the singers must be provided, otherwise no institution can afford to mount it unless it does so for a temporary advertising purpose.

FRIEDRICH NIETZSCHE was not gifted with much of a sense of humor, but he could write epigrams with the best of the short sentence philosophers and he never was more felicitous than when writing one and two line scintillations on the subject of music. Some of his efforts in that direction will bear surprisingly pat application to present day conditions. Febrile Friedrich remarked, among other things: "All true, all original music is a swan's song"; "Wagnerism—the advent of the stage-player in music"; "At the sound of music every lover thinks 'It speaks of me, it speaks in my stead, it knows everything'"; "The great art inspires; but it does not instruct: art glorifies"; "Poor artist of today! with an audience of greedy, insatiable, uncurbed, loathsome, harassed spirits, and compelled to be half-priest, half-alienist"; "Artist: the great memoir maker; the great peacock of existence." Nietzsche's prophetic fling at twentieth century conditions has its corollary in his other aphorism that "Formerly a good musician was almost sure to become a good man for the sake of his art." Did Strauss know all this when he wrote his symphonic music about (or around, or over, or under) "Also Sprach Zarathustra?"

THERE is printed in this number of THE MUSICAL COURIER an article entitled "Theory and Teaching," written for the paper by the eminent English author of music, Margaret H. Glyn, of London, whose two works on "Musical Form" and "Musical Rhythm" are the latest monuments of musical literature. Nothing has appeared yet on these subjects equal to the two works mentioned in lucidity of style, alternating with logical force of argument, and both allied to truth and conviction. It is doubtful if the transcendental sublimation of the musical subject, as shown by Miss Glyn, will be appreciated either in her own Britain or in America; but that cannot be helped. There is only a dubious thread of affiliation between the practical musician and the profound laws upon which music sets forth its purpose, and this is due to the disregard of the very principles laid down by Miss Glyn in the essay we publish today, to be followed shortly by another of equal import.

THAT the Boston Opera Company has already become a permanent fixture of Boston's social and art life is not only admitted, but is assured by the support of the best elements of that unique com-

munity. For years it has been considered axiomatic that no city can maintain both a permanent orchestra and a regular municipal opera. Boston has distinguished itself by defeating that axiom, for its opera has brought about a larger perspective of musical life and will persist in being a part of its culture, as the orchestra has been, with the addition of the greater scope it will offer to a wider constituency. The men who launched and floated the opera must be looked upon as benefactors in the direction that makes for the fulfilment of the highest aims and attainments of civic life.

AS TO CIRCULATION.

A letter received at this office from Albert Spalding, the famous violinist, states: "I was interested to see the numbers of THE MUSICAL COURIER lying on the reading room table of the Hotel du Chapon Fin, in Bordeaux. It is extraordinary, the world-wide circulation of your journal."

No, we do not think it is extraordinary; we assume it to be the ordinary, logical development of a paper, gradually, though slowly, growing first into a large national and then a large international circulation. At present, virtually the whole musical world reads this paper, but this is not the only end in view. We expect to announce shortly a new expansion which will be the entering wedge into a new world of readers, never before reached by a publication of this order. We have just concluded a contract for latest presses to prepare for a still greater development in the line of distribution.

PIANO tuners, attention! London Musical News tells us that in the recently published diary of Madame Jottrand, wife of a French official in Bangkok, she notes as a most noteworthy event "a visit from the gentleman who condescends to tune our piano. The arrival of this important personage, who has just landed from Singapore, is eagerly looked forward to, and so great is the demand for his services that he extorts fifty francs for tuning an instrument. After leaving here, he proceeds to the Siamese Malay States, and from thence to Borneo, Sarawak, the Federated Malay States, and then back to Singapore." Fifty francs is \$10, and the quickest way to reach the tuner's paradise from here is via Seattle, Japan, and thence south through the straits.

Of all the articles written in the New York morning dailies about the "Armide" premiere at the Metropolitan, the most amateurish one was that in the Tribune, for it supplied only facts and data that every encyclopedia on music contains. The Sun had a splendidly illuminative critical account:

If we are compelled to admit that in much of the music of the sweet pictures of the opera there is a sugary monotony, we find the necessary contrast in that allotted to "Armide." If the pastorals and amourettes chirrup their polite ecstasies as if they had been conceived close to Trianons, and if the unconquerable warrior Renaud seems to us to be served up in the fluting melodies of a proverbial Tupperian passion, we can assuredly avow that in the song of "Armide" we hear the anguish of a great soul stricken with the wound of deathless love.

It is inessential to the fleeting review of the morning after a first performance that each of "Armide's" airs should be examined, though such examination would be well repaid, for Gluck, with superb art, has graded her numbers so that her tragedy grows with each succeeding one; but it is imperative to invite public attention to her last song, "Je perds Renaud me fuit," because most mere operagoers will leave the house before it is sung. It is worth waiting for, because it is one of Gluck's mightiest creations in that French grand style which is the glory of the lyric art of France.

Scattered through the score are a hundred passages of excellent quality. For example there is the brief summons of the Danish knight, beginning, "Notre général vous rappelle." Gluck cast Larivée for this rôle and encouraged him by saying: "A single passage will recompense you, I hope, for your complaisance." At the first performance this passage produced an immense effect, and if that effect was lost last night we must thank that notable singer, Angelo Bada, who can hardly be regarded as a Larivée.



VARIATIONS

Scene—Anteroom of a fashionable mansion in New York's swagger neighborhood. The front door swings open and permits the entrance of a portly personage wearing a huge fur overcoat, a huger shock of hair, and a top hat of arbitrarily unique design. He is followed by a small, slight, nervously fidgety man, enwrapped in a black cape coat. The second entrant carries a roll of music. Lackey beckons to door of anteroom as the couple starts down the hall. They stop.

Large Personage—Ah! I see! Mistaire Bundle-Plunks will meet us here. Vaire well.

Lackey—If you will kindly wait in that little room—

L. P.—Ah! I see! Goot! Bien! Come, Cantoni. (They enter the anteroom.)

Lackey (to his assistant; points over his shoulder toward the anteroom)—The music. They'll have a 'long wait. The dinner's just beginning.

(There is a pause of fifteen minutes, during which the two visitors in the anteroom examine the pictures, the trinkets in the gold cabinets, and start to memorize the design of the rugs.)

L. P. (putting his head outside the door)—Ah! One moment, if you please. The master of the house—he has been informed I am here—yes?

Lackey—Yes, sir.

L. P.—Ah! I see! It ees goot! (To Cantoni, the small personage)—No mannaire, these nouveaux riches pig dogs of Americaines. What an idea! To make me sit here. Me! I have sung for King Alfonso, and at the Royal Musicale in Bucharest. Per bacco! Donnerwetter! Eh, Cantoni?

S. P.—Shameful.

L. P. (practising in mezzo voce)—Do-re-mi-fa-sol-la. Miserable—no voice this evening. Bad; eh, Cantoni?

S. P.—Glorious, comrade!

L. P.—Ahem! Well, if you say. (Sings aria from "Faust.") "Laissez-mois, laissez-mois"—You think they will like—the ladies maybe, eh, Cantoni?

S. P.—They will adore.

L. P. (twirling his mustache fiercely)—Um! The little chéries. Bah! I love my art. (Calling to lackey.) Hey—he come, your master. Yes?

Lackey—I've told him, sir.

L. P.—You are sure you give him right name, Signor Vittorio di Grossamente?

Lackey—I didn't get your name when you came in, sir. I simply told Mr. Bundle-Plunks that the singer was here.

L. P. (grows red with rage)—The singer? The singer? What singer? There are one hundred singers—a thousand—a million singers. (Grows purple.) But there is only one singer—only one. That is me. I, comprenez vous? Verstehen sie? Me! Ask Cantoni there. Signor Vittorio di Grossamente, the greatest tenor in the world—more than that—the greatest tenor in Italy—in all Italy. (Grows vermillion.) I am insult. I choke! I choke! Go!

Lackey (hurries off)—Pardon me, sir.

L. P. (sinks on a chair and gasps, while S. P. busies himself fanning the great artist with the sheets of music)—Did you hear him, Cantoni, did you hear him? Me, a singer! Me! Vittorio di—

S. P.—Dear, good, kind maestro. Please, please! Your voice will suffer. Please, I beg—

L. P.—You are right, Cantoni. Why should I? Swine that he is! I will report him to the gentleman. (Sings.) "Pur ti riveggo, mia dolce Aida"—bah! I have hurt my voice (practises scales for ten minutes).

Lackey (entering)—Mr. Bundle-Plunks says—

L. P. (jumping up)—Ah! he is here—

Lackey—Mr. Bundle-Plunks says that he is at dinner and can't see you just now. He will be down as soon as possible.

L. P. (turns sea green)—Ha! I faint! Yes, I die! Cantoni, you hear that? He is at dinner. I am not good enough for his friends. Canaille! I shall challenge. Yes, I shall challenge. He can't see me! Am I a bill collector, or a servant, or a merchant, to sell to him and his friends? I am an artist! The greatest artist! My hat! My coat! I go! I throw at him his fee—

S. P. (whispering)—It is two thousand dollar!

L. P.—Two t'ousand, ten t'ousand, twenty t'ousand—I care not. All—all I throw at him—in the face—I look at him—I spit—my coat and hat—I go.

Lackey (hands coat and hat to L. P.).

L. P.—Ha! I see! You are afraid for your master. No! I shall not go. I stay. I wait him here. I tell him. I will have satisfaction. On this spot I stand—so. Let him come.

Lackey (shrugs his shoulders and walks away).

S. P. (admiringly)—Ah, you are one grand man. So brave! Such courage. A lion heart. You throw two t'ousand like I throw ten cent.

L. P.—I must keep my peace inside! My voice! I sing to keep out the heat from my throat. (Sings.) "Ecco eridente in cielo" (continues to sing excerpts from "Traviata," "Boheme," "Tosca," "Lucia," etc.). Nearly an hour elapses.

Lackey (entering suddenly)—Here comes Mr. Bundle-Plunks.

S. P.—Ah! I tremble. Mercy, my friend, have mercy.

L. P.—Ahem! You shall see!

(Enter Mr. Bundle-Plunks, in evening dress, smoking a cigar. He is the embodiment of the type of plutocrat pictured in socialistic comic journals. In his right hand he waves a folded piece of pink paper.)

Mr. B. P.—Well, here you are. Which one is the singer? We'll need you pretty soon. The dinner is just about over. The manager said something about your rule of being paid in advance. Ha, ha! That's the first time in twenty years my credit hasn't been good. Who's the singer—you? (points at S. P.).

S. P. (in horror stricken silence, looks at L. P.).

Mr. B. P.—Oh, it's the other one. All the same to me. You know your business, I guess. You

ought to, at the figure. Here's the check. Sorry to have kept you waiting.

L. P. (unctuously)—Oh, I beg, do not speak of it. It was a pleasure (takes the check). My accompanist and I had a chance to admire your treasures of art here. Great taste, Mr. Plundle-Bunks—great taste. You are a true connoisseur. Ah! I love art—I love him.

S. P. (swallows several times and has a severe coughing fit.)

L. P.—We both love art—we had admired—have we not, Cantoni?

S. P. (stops coughing)—Ah—grand—magnifique!

Mr. B. P. (blowing smoke in L. P.'s face)—Yes, I have some good things.

(L. P. coughs violently.)

Mr. B. P.—Not used to strong cigars, eh?

L. P. (between gasps)—Ah, I love it, I love it. It is such a real cigar. I have a cold, that's all.

Mr. B. P.—Here. Take one. (Hands him a cigar and makes him light it, while S. P. almost unhinges himself with secret and St. Vitus-like gyrations of protest which L. P. ignores.) Now, my friend, we'll be another little while before we finish dessert and coffee, maybe a half hour or so. You won't mind, eh? I'll ring the bell, Jenkins (to lackey), and then you show the gentleman up. If you want another cigar, Mr.—er—Signor—er—just ask Jenkins. Excuse me, won't you?

L. P. (bowing and almost bending himself double)—Pray—I beg—of course. Any time. It will be a pleasure—an honor—I—

Mr. B. P. (waving his cigar)—All right. See you later. (Goes upstairs.)

S. P. (after a pause)—Dio! Maria! He insult you again!

L. P.—Fool! Keep quiet! That was Mr. Plundel Bunks himself—old Plundel Bunks. He's worth t'ree hundred million—t'ree hundred million. Do you understand? He gave me this cigar—he light it—with his own hand. You hear him call me friend? You are witness? He call me friend? Ah, Cantoni, it is beautiful to be great artist and the friend of a man like Plundel-Bunks—his friend! A guest in his house! Cantoni, come, embrace me. Amigo mio!

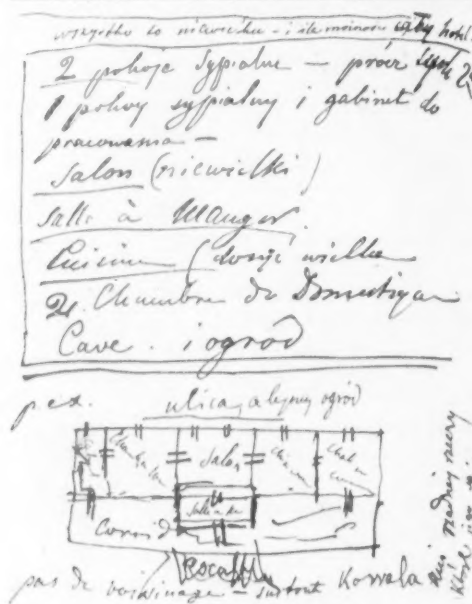
S. P. (enthusiastically)—It is heavenly—tears of joy I shed, maestro! (They embrace. Upstairs the string orchestra plays "My Cousin Carus," while the guests join in the chorus and clink the time on their glasses.)

L. P. (magnanimously)—Cantoni, for you I will show my appreciation—no—my love. It is a triumph. I wish you to have a souvenir of this evening. O cara memoria! (Takes check from his pocket, looks at it carefully and puts it back.) I will reward you, Cantoni. Hey, Jenkins! (Lackey approaches.) For my friend here, Signor Pietro Cantoni, a grand accompanist—ah! how I love him—for my friend, Jenkins, one of those cigars with the silver paper around him—but right away, quick. Basta! Come to my heart, Cantoni!

In a magazine discussion regarding the passing of comic opera, and the rise to popularity of that form of dramatic entertainment known as musical comedy, Jefferson d'Angelis, a popular American singing-actor, resuscitates the classical argument about the "tired business man" and his sultanic influence on the trend of our modern stage. Something or other is happening these days, however, to stir the morphetic merchant into some semblance of wakefulness. He may be seen nightly pounding upon his palms at serious plays, plays with a purpose, and even poetical plays; while in the houses where light melody reigns supreme, he nods his head in time to American airs and waggles his heels to the rhythm of Viennese waltzes, Berlin polkas, or, for the matter of that, tunes from Tomsk, so long as they have lilt and uplift. At the

temple of grand opera soon the observer will be able to see the same somnolent son of commerce bathing ecstatically in the saccharine melodiousness of "Traviata," breathlessly following the shilling shocker stories in Puccini's musical melodramas, or listening learnedly to the high brow blandishments of Wagner's uncut "Götterdämmerung." That "tired business man" talk is one of those bromidioms belonging to the limbo of the past. The American business man has no time to be tired, especially since he has learned to climb nonchalantly into evening clothes and wear them without looking like his own butler.

Where are the woman pianists of yesteryear? The season's recital announcements so far show a



CHOPIN AS AN ARCHITECT.
Chopin's manuscript plan of the apartment he intended to take in Paris with George Sand.

surprising absence of the virtuosa, as she is known in highly cultured circles.

"Give me a ticket for Sembrich in 'Walküre.'"
"She does not sing here any more, sir."
"Well, then, I'll take a seat for Caruso in 'Lohengrin.'"
"Caruso does not do Wagner roles."
"Ah, I see. Make it Galski in 'Traviata.'"
"Never appears in coloratura parts."
"Um! How about Amato as Isolde?"
"That's a woman's role; Amato is a man."
"Bonci as Wotan?"
"He sings in concert now."
"Could I hear Garden in 'Thais?'"
"You'll have to wait till the Chicago Opera comes here."
"Nordica in 'Werther?'"
"She's in Paris and doesn't sing 'Werther,' anyway."
"Oh, well, Gluck in his opera 'Armide.'"
"He's dead. You mean Alma Glück—"
"Hang it! Farrar as 'Cavalleria Rusticana.'"
"That's the name of an opera. If you'll allow me, I would advise you to hear the 'Barber of Seville.'"

"What! Pay five dollars to hear a barber? I guess not. This is no place for me. I'll let education slide, and go over to the Hippodrome."

LEONARD LIEBLING.

Schumann-Heink Thrills San Antonio.

[By Telegraph.]

SAN ANTONIO, TEX., November 12, 1910.
Another more than capacity house greeted Schumann-Heink this evening. The audience rose to the singer and received her as an old friend. This was the famous contralto's third visit to San Antonio in four years and the music lovers want her again for next year. The aria from "Samson and Delilah" and "The Erl King" each received five recalls.



PITTSBURGH, Pa., November 11, 1910.

The Pittsburgh Symphony Orchestra, Carl Bernthaler, conductor, gave its first concert in Memorial Hall last Friday evening to an audience of 1,500. The organization consisting of forty men, was received by enthusiasm and it could easily be seen that good will and hope for the future was a dominant note in the applause tendered the young conductor and his men. The bad acoustics of the new hall and nervousness of the players affected the work of the first concert, but there was plenty of evidence at hand to show that the body of men could be molded into shape in short order when proper conditions are established. It must be remembered that many of the old Pittsburgh Orchestra men are numbered in the personnel of this orchestra, so this fact should promote confidence in the ranks of those too ready to criticize the early efforts of the organization. Considering the limited number of strings in the body, the debut was very successful and the promoters may well feel satisfied with this first concert. In the symphony (Tchaikowsky's No. 5), the orchestra did splendid work, the first and last movements proving of exceptional strength. This modern program music full of life and color suits the temperament of Mr. Bernthaler somehow better than the older and more purely abstract music of Beethoven, which though technically simple, has much more in it to find and interpret. Yet the "Lenore" No. 3 overture had many well played passages and much to commend. The Saint-Saëns "Le Rouet d'Omphale" was given most acceptably and with good understanding. The tone quality obtained in the strings in this piece stood out strongly. Altogether there is great promise for Mr. Bernthaler and his men and all his friends are confident of his ultimate success in this difficult field. The soloist was Madame Gerville-Reache, contralto, who pleased and enthused the audience with her work in an aria from Meyerbeer's "Prophete." She was compelled to add an extra number.

The Pittsburgh Chorus, James Stephen Martin, director, will give its first regular concert for this season in Carnegie Music Hall on Monday, November 21. A most attractive program has been prepared and includes numbers by Schubert, Praetorius and Nessler, together with Daniel Protheroe's dramatic setting of "The Nun of Nidaros," which created such an impression when given five years ago. As usual Director Martin has given a prominent place to American composers. Oley Speaks and Frederick F. Bullard are represented (the latter in a stunningly effective song that fairly bristles with technical difficulties) called "Gamelbar's War Song." Cadman's new Japanese romance will have its first public appearance at this concert when Christine Miller, the soloist of the occasion, introduces it to the community. With a full active membership of singers more efficient, if possible, than at any other previous period, a complete unity of purpose and enthusiasm coupled with a list of staunch associate members, it would be difficult to imagine a more promising outlook. The club sings in Washington Pa., November 29, at the Nixon Theater, at the Elks Memorial services on December 4, and at New Kensington in January with two other out of town dates to follow. In accordance with the well known policy of the club to recognize Pittsburgh talent and to afford its associate members the opportunity of hearing the best of them, the club is happy to announce the engagement of Christine Miller, who is to appear with six other leading male choirs of the country. Miss Miller is today probably better known in New York and Chicago as a concert singer than in Pittsburgh, her native city. So her many friends will be glad to learn of this appearance locally.

The Chaminade Club, of Hazelwood, Silas J. Titus, director, have in preparation the program for the first of their regular season concerts which will be given the latter part of January. The composers, who will be represented on this program will be Chaminade, Nevin, Shelley, Cadman, Smith and Mendelssohn. A special feature will be a group of Cadman songs consisting of a Chinese song and two Indian melodies. This is only the second year of

this thriving organization, but already its two annual concerts have come to be looked upon as a musical event of the season in that community. The membership has been increased this year to thirty voices.

The musicale given by the Keystone Bicycle Club at their clubhouse on last Tuesday evening was one of the most pleasing affairs they have given this season. It was well patronized by the members and invited guests. A program was rendered by the orchestra consisting of selections by Bendix, Aubinski, Rossiter, Offenbach, Haschna and Pryor. E. C. Gaines is the conductor of the orchestra. The organization was assisted by Kathleen Wood, La Vigne Rockwell, Eda Keary and Ruth Williams. The event was in charge of Messrs. Charles I. Park, H. H. Fowler, J. D. Gamble and Charles Lamb.

CHARLES WAKEFIELD CADMAN.

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., November 10, 1910.

The W.-M. concert series had a most brilliant opening for this season in the Scotti-Buell concert at the Willis Wood Theater last Friday afternoon. Every one was most enthusiastic and the management's compliments in the extra features were much appreciated. The prospects for the entire season are excellent, not only in the splendid list of artists who will appear, but also from the standpoint of subscriptions. Madame Schumann-Heink is the first of the extra artists in W.-M. concert series and will be heard in recital at the Willis Wood Theater, Friday afternoon, November 18.

Joseph A. Farrell (basso) was heard to splendid advantage in his recital of songs in Casino Hall, Friday evening, October 28. This was Mr. Farrell's seventh annual recital and perhaps never before did his work prove so effective. The program of most interesting numbers revealed a scholarly interpretation, and Kansas City has Mr. Farrell to thank for introducing one of Cadman's famous songs, "From the Land of the Sky Blue Water," which was received with much interest. Wort Morse (violinist) played some entertaining numbers. Mrs. Farrell and Hans Feil were the accompanists.

Announcements have been received from St. Louis of the marriage of Paul Baltz and Cecilia Freudenstein. Many congratulations and good wishes await the popular tenor and his bride upon their return, December 1.

The date for the dedication of the much talked of organ at the Independence Boulevard Christian Church is at last settled for November 25. Edward Kreiser will again resume his popular organ recitals upon this occasion, having prepared a special program in this instance. Mr. Kreiser played an organ recital October 27 at Okmulgee, Okla., which was a flattering success.

Frederick Curth (violinist) is organizing a string Quartet for the musical field here: Anna St. John (pianist) has plans for a Trio and rumors are thick concerning orchestra organizations, all of which means a getting down to business for that necessary and great ambition, a symphony orchestra for Kansas City.

The Kansas City Musical Club held its regular meeting last Monday afternoon in All Souls' Unitarian Church. The program for the afternoon was specially noteworthy, being devoted to American composers. Mrs. Gundlach discussed "Orchestral Conditions in America," proving a very appropriate topic at the present time in Kansas City.

Walter Fritschy's first artists' recital will be given by Yolanda Mero, Hungarian pianist, in Casino Hall, November 29.

JEANNETTE DIMM.

Bispham's Gift of Song.

David Bispham, following his recent Carnegie Hall success, has resumed his concert tour. November 15, he sang in St. Louis. November 18, he has an appearance scheduled in South Bend, Ind., to be followed by one at Detroit, November 20, and at Columbus, November 22. Greeley, Boulder, Col., St. Joseph and Topeka will next be visited. On December 9, he will sing in Louisville and again in St. Louis on December 12.

"His gift of song is truly a beautiful one and his powers seem ever to increase," is a recent appreciation of David Bispham, which well expresses the universal attitude toward this artist.

A friend of Mr. Bispham's who attended the baritone's recent recital in Carnegie Hall, New York, has written: "For Mr. Bispham's all-English concert at Carnegie Hall, I am sure that the lives of all those who heard it will be richer and finer. It is a great and marvelous thing to have such art and such personality as David Bispham's."

MRS. C. HOWARD ROYALL

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NORDIGA

Commencing January, 1911

Opening of the Metropolitan Opera.

IMPRESSIVE PERFORMANCE OF "ARMIDE."

The reviewer finds himself at a loss for once because he is not able to speak of the "brilliant" opening of the Metropolitan Opera House, on Monday evening, November 14. Lest the foregoing statement be misunderstood, it is necessary to add quickly that the nature of the work performed, Gluck's "Armide," forbids the use of the adjective "brilliant," for as all well posted readers of THE MUSICAL COURIER know, that opera is one of the sacred classics of a hallowed period in the history of music and must be approached and listened to in a spirit of veneration and intellectual absorption.

Brilliant was the audience last Monday in appearance and rank, but as this account concerns itself solely with the artistic end of the premiere, the interesting story of the persons who were present and what their wives and daughters wore, must be left to the daily newspaper descriptions which make an art of that kind of reporting. To students of style and social modery, the show at the Metropolitan's opening must have represented a Gargantuan revel of costly jewels, luxurious dress stuffs and elegant airs and manners. The mere music lover, however, concerned himself or herself more with the doings on the stage than those in the stalls and boxes, and it is of the former feature that this screed now will treat.

Anybody who knows anything at all about music, is aware that Gluck is alluded to by pedantic persons as the "forerunner" of Wagner, and that the latter's prototype strove long before Richard of Bayreuth for the old Greek formula of unifying the various arts in fitting and harmonious ensemble. Gluck occupies toward the public much the same position as the very early poets and painters and like them he has come to be associated more or less with sincerity, simplicity and historical value solely. In spite of the local revival of "Orfeo" last season and the present one of "Armide," there is not the slightest danger that our public (or the public of Europe either, for that matter) ever will break with the school of opera which followed Gluck, Mozart and Weber, and go back to the archaic enjoyments of those more primitive musical ages.

"Orfeo" and "Armide" are so much alike in conception and treatment, that to know one is to have a very good idea of the other, even though Gluck himself considered the two works to be totally dissimilar. "Armide," although old French in theme and setting, really bases itself on the Greek style of tragedy and with its symbolical characters, its supernatural pictures and personages, its incessant ballets, and its monotony of plot and action, constitutes a strange hodge podge which never will be able to bring an audience to any intense degree of concentration or to give them any other feeling than that they are looking at a series of exceedingly beautiful stage pictures illustrated by music that is dainty, appealing, harmonically pure, and contrapuntally perfect.

To Giulio Gatti-Casazza is due the main credit for opening his season so worthily and choosing to make his 1910-11 bow to New York with such a chaste work of art rather than with the blare and resonance of one of the more vivid Italian productions. The series of scenes representing enchanted out door life showed exquisite taste in color, arrangement, and design, and were fully as lovely and illusive as the marvelous "sets" used in "Orfeo" last winter. The contributions of the ballet were not impressive, and some of them could be curtailed with advantage, or omitted altogether.

Signor Toscanini led his forces with his customary impeccable skill and authority and by means of constant nuance in dynamics, tone adjustment, and tempo flexibility, contrived to put some variety into a score that grows deadly tiresome after the middle of the five act opera.

The cast was as follows, and in some respects it could not be called an ideal one:

Armide	Olive Fremstad
Renaud	Enrico Caruso
Hidraot	Pasquale Amato
La Haine	Louise Homer
Sidonie	Lenora Sparkes
Phénice	Jeanne Maubourg
Lucinde	Alma Gluck
Ubalde	Dinh Gilly
Le Chevalier Danois	Angelo Bada
Artemidore	Albert Reiss
Aronide	Andrea de Seguro
Une Naiside	Marie Rappold
Un Plaisir	Alma Gluck
Conductor, Arturo Toscanini.	

Signor Caruso, in splendid voice and histrionic fettle, gave a noble account of the part of the knight Renaud, and showed that the classical manner of song is as much a

part of his equipment as the more robust mode of the newer examples in opera.

Marie Rappold and Alma Gluck easily headed the cast of women, and both in their vocal and dramatic work towered above such producers of nasal and metallic tone emission and faulty diction as Olive Fremstad and Louise Homer. In her impersonation, Fremstad, as Armide, was stagey and unpicturesque. Madame Homer, who was the Hate, did not carry conviction in her presentation of the character.

Smooth and lovely was the singing of that incomparable trio, Pasquale Amato, Dinh Gilly and Andrea de Seguro, whose assistance lent the evening one of its chiefest charms. Lenora Sparkes also should be mentioned for her bit of artistic work.

Enthusiasm was rife during the whole evening, and the audience applauded liberally, a large share of the demonstrations being intended for Signor Gatti-Casazza as a tribute to his artistic knowledge and fastidious care in presenting "Armide" with such lavish scenic investiture and with such attention to correct detail and artistic tradition. Signor Toscanini, of course, remains the abiding object of the admiration and affection of our public.

Following is a list of those who occupied the boxes:

IN THE PARTERRE BOXES.

No. 1—Mrs. Ogden Goelt; guests, Mr. and Mrs. Robert Goelt and Mr. and Mrs. Craig Biddle.

No. 2—Mr. and Mrs. Augustus D. Juillard; guests, Mr. and Mrs. Robert McEl Gillespie.

No. 4—Mr. and Mrs. August Belmont; guests, Mrs. Sidney Dillon Ripley and Mr. and Mrs. Edwin D. Morgan.

No. 17—Mr. and Mrs. William D. Sloane; guests, Mr. and Mrs. Francis K. Pendleton and Mr. and Mrs. James A. Burden.

No. 15—Mr. and Mrs. Lewis Iselin; guests, Mr. and Mrs. John H. McCulloch and Kate Brice.

No. 11—Dorothy Whitney; guests, Mrs. George H. Bend and Beatrice Bend.

No. 13—Mr. and Mrs. Lloyd S. Bryce; guests, Mr. and Mrs. J. Sargeant Cram, Cornelia Bryce, Lisenard Stewart and Robert C. Sands.

No. 19—Mr. and Mrs. Henry C. Frick; guests, Mr. and Mrs. J. Horace Harding, Miss McNeal and Childs Frick.

No. 25—Mr. and Mrs. George Griswold Haven; guests, Mr. and Mrs. L. Cass Ledyard, Muriel Morris, Leila Hayen and Merritt Wyatt.

No. 33—Mr. and Mrs. John T. Pratt; guests, Dr. and Mrs. Nathaniel Potter and Philip Carroll.

No. 35—Mr. and Mrs. J. Pierpont Morgan; guests, Mr. and Mrs. Herbert L. Satterlee, Mrs. Walter Burns and Miss Morgan.

No. 29—Mrs. Richard Gambrell; guests, Mr. and Mrs. Giraud Foster and Mr. and Mrs. J. F. D. Lanier.

No. 10—Mr. and Mrs. George F. Baker; guests, Mr. and Mrs. W. Goodby Loew.

No. 14—George Henry Warren; guests, Mr. and Mrs. Oliver Harriman, Mr. and Mrs. T. J. Oakley Rhineland and Constance Warren.

No. 7—Mrs. John R. Suydam, Miss Suydam, T. Chesley Richardson, Jr., and M. Taylor Pyne.

No. 9—Walter S. Gurnee; guests, Mr. and Mrs. Francis L. V. Hoppin and Miss Gurnee.

No. 20—Evelyn and Gwendolyn Burden.

No. 22—Mr. and Mrs. Ralph Pulitzer; guests, Mr. and Mrs. Robert D. Pruyn and Laura V. Webb.

No. 30—Mr. and Mrs. Payne Whitney; guests, Mr. and Mrs. Henry W. Bull.

No. 34—Mr. and Mrs. James B. Haggin; guests, Mrs. George Pope and the Countess Festetics de Tolna.

No. 26—Mr. and Mrs. Henry A. Murray; guests, Miss Murray and Miss Babcock.

No. 23—Mr. and Mrs. Elbridge T. Gerry and Mabel Gerry.

No. 21—Mrs. Harry B. Hollins and Mr. and Mrs. Herman B. Duryea.

No. 5—Mr. and Mrs. Philip M. Lydig; guests, Mr. and Mrs. Stanley Mortimer.

No. 6—Mr. and Mrs. William K. Vanderbilt and Mrs. Frederick C. Havemeyer.

No. 3—Mr. and Mrs. M. Orme Wilson; guests, Mr. and Mrs. Cortlandt Field Bishop, Mr. and Mrs. M. Orme Wilson, Jr., and Robert B. Van Cortlandt.

No. 12—Mr. and Mrs. Henry Clegg; guests, Mr. and Mrs. George J. Gould.

No. 16—Mr. and Mrs. James Speyer; guests, the German Ambassador and Countess von Bernstorff.

No. 24—Mr. and Mrs. Ormond G. Smith; guests, Mr. and Mrs. J. Allen Townsend and Dr. and Mrs. Preston Satterwhite.

No. 27—Mr. and Mrs. George S. Bowdoin; guests, Miss Bowdoin, Kathleen Belgrade, of London; Mr. and Mrs. Temple Bowdoin and Charles Lanier.

No. 18—Mr. and Mrs. Charles B. Alexander; guests, Harriet and Janetta Alexander, Roger Poor and Captain Kincaid Smith.

No. 32—Mr. and Mrs. Luther Kountze; guests, Mr. and Mrs. W. de Lancy Kountze and Mr. and Mrs. J. Gordon Douglas.

GRAND TIER BOXES.

No. 36—Samuel Weil; guests, Mr. and Mrs. Max S. Weil and Dr. and Mrs. M. D. Ledermann.

No. 37—Mr. and Mrs. William Ross Proctor; guests, Mr. and Mrs. Oren Root, Vouletti Proctor and Dr. Robert Milligan.

No. 30—Mr. and Mrs. J. Harper Poor; guests, Mr. and Mrs.

Philip P. Gardiner, Mildred Poor, Howard Plummer and Thomas B. Clarke, Jr.

No. 40—Colonel Robert C. Clowry; guests, Mr. and Mrs. Henry D. Estabrook, Mr. and Mrs. Herbert S. Carpenter and Mrs. Samuel R. Callaway.

No. 41—Julia Chester Wells; guests, Mr. and Mrs. William North Duane, William D. Dutton and Charles H. Sherrill, Minister to Argentina, and Mrs. Sherrill.

No. 42—Mr. and Mrs. Charles Louis Sicard, Julian H. Neyer and George H. Gould.

No. 43—Mr. and Mrs. Adam Gordon Norrie; guests, Madame Ternina and Count di Wierbicki.

No. 44—Mrs. Allan C. Washington; guests, Mr. and Mrs. Rufus L. Sewall, of Boston; Mr. and Mrs. Juan M. Ceballos, Louisa Ceballos, Juan M. Ceballos, Jr., and Fiser Wood.

No. 45—Mr. and Mrs. George B. Hurd; guests, Mr. and Mrs. Frank H. Hurd.

No. 47—Mr. and Mrs. George J. Jackson; guests, Mr. and Mrs. Samuel Inaull, of Chicago, and Mr. and Mrs. John J. Watson.

No. 52—Mr. and Mrs. Isaac D. Fletcher; guests, Mr. and Mrs. Robert C. Morris, Captain Harlow and Austin B. Fletcher.

No. 53—Mr. and Mrs. Edmund L. Baylies; guests, Mr. and Mrs. Herbert D. Robbins, Mrs. Alexander Van Rensselaer and Moncure Robinson.

No. 54—Mr. and Mrs. Clarence H. Mackay; guests, Mrs. William K. Vanderbilt, Jr.; Dr. Joseph A. Blake and Stephen B. Elkins, Jr.

IN THE OPEN BOXES.

B.—Mr. and Mrs. George S. Graham and Marian Graham.

C.—Mr. and Mrs. Frank Scott Gerrish; guests, Mrs. Edward M. Knox and T. Guthrie Clark, of London, England.

E.—Charles H. Ditson; guests, Belle da Costa Greene and Harold Tappin.

H.—Mr. and Mrs. Jonathan Bulkley; guests, Mr. and Mrs. James R. Sheffield.

V.—Mr. and Mrs. John Warne Herbert; guests, Mrs. Charles G. Strater, of Louisville, Ky., and Mr. and Mrs. John G. Quimby.

W.—Mr. and Mrs. Jacob Langeloth; guests, Mr. and Mrs. Berthold Hochschild and Mr. and Mrs. Richard Merton.

J.—Mrs. George C. Clausen; guests, Mr. and Mrs. Witherbee Black and Mrs. Robert Black.

OPERA CLUB BOX.

Among those in the Opera Club box were Messrs. William H. L. Lee, Frederic P. Moore, Hunter Wykes, Ferraris H. Tows, Henry D. Cooper, Ralph Schott, Clifford B. Harmon, John E. Cowdin, Edwin B. Alvord, J. M. Helfenstein, A. M. Stewart, F. P. Warfield, William W. Skiddy, Hugh H. Harrison, R. L. Bigelow, George S. Wallen, Ernest Ayrault, Charles T. Mathews, Robert L. Livingston, Thomas G. Patten, Bernard G. Gunther, George W. Young, J. Alexander Hayden, William W. Lawrence, Algernon S. Bell, Charles W. Kraushaar, Andrew Freedman, Robert L. Parrish, Robert Maxwell, Louis S. Brush, Arthur Lincoln, J. Lawrence Aspinwall, J. Decourcy Ayrault, Charles L. Knodler, Nathan H. Lord, Edward P. York, Robert Stark, George D. Provost, Edward C. Moore, Jr.; F. Joseph Vernon, Charles H. Shaw, Philip Van Ingen, David J. King, Charles F. Harman, George C. Graves, Benjamin T. Cable, Walter S. Johnston, Franz Lewishohn, Robert T. McKee, William H. Hollister, Eugene W. Durkee, John W. Curtiss, Melville D. Chapman, Charles Gregory, M. M. Whedbee, Edward L. Young, Harold H. Van Keuren, Spencer Swain, Neville G. Higham, George L. Duval, T. Henry Walter, Ludwig Ullmann, Cornelius J. Sullivan, A. B. Meyer, Alexander Morton and Adolph Pavenstedt, Drs. Charles H. Chetwood, T. Passmore Behrens, Francke H. Bosworth and Charles L. Gibson and Captain Warren C. Beach.

"La Boheme" by Montreal Opera Company.

[By Telegraph.]

MONTREAL, November 15, 1910.

To The Musical Courier, New York:

"La Boheme" was successfully presented by the Montreal Opera Company at His Majesty's Theater. Ferrabini, as Mimi, and Colombini, as Rudolfo, surpassed themselves. The musical director, Jacchia, and the orchestra were superb. The Governor-General and his suite attended the performance. MEIGHEN.

Elsa Rau's Success

Elsa Rau is a young artist who is building up a reputation in Berlin, not only as a teacher, but also as a soloist—a reputation based on actual merit, as may be seen by the following press notice:

The pianist, Elsa Rau, brought an interesting program, showing solid attainments. In the Weber C major sonata her superior characteristics—precision, sound understanding and well-modulated tone—were shown to special advantage.—Arno Nadel, in Die Musik, Berlin, December, 1908.

Albert Spalding in France.

Albert Spalding appeared in Bordeaux, Tuesday, November 1, and in Toulouse on November 2. He was heard in the "Kreutzer Sonata" in conjunction with Alfredo Oswald, pianist, and created tremendous enthusiasm. He also was heard in numbers of Bach, Schumann, Scarlatti and Mendelssohn. November 5, he played with the Lamoureux Orchestra in Paris.

BORCHARD AND THE KNABE

With a relatively unknown piano artist (unknown in America), the American piano industry has achieved an additional triumph through one of its famous instruments used by him in public performances in Chicago and New York City. M. Adolphe Borchard, eminent in Paris, London and Berlin, as a pianist of the highest rank, appeared on the afternoon of Friday, November 4, with the Theodore Thomas Orchestra, of Chicago, at Orchestra Hall in that city, Frederick Stock, conductor, and on Saturday evening, November 5, in the same hall (repeating his Friday program), and received such a tremendous public approval until then unreported in the piano annals of that city. He was recalled on Friday afternoon ten times and Saturday night twelve times after the performance of the Schumann concerto. He was at once re-engaged by the Thomas Orchestra to play the Emperor Concerto.

The second public performance in the United States took place at Mendelssohn Hall, New York City, before a typical New York musical audience, an audience especially interested in the question of piano playing, and the success he attained is recorded on these pages in these criticisms reprinted herewith.

On these occasions Borchard used the Knabe Concert Grand.

It will be observed that special attention is called in many instances here to the tonal quality of his work, and as this is the chief desideratum in the manufacture of pianos and all musical instruments—this question of tonal and tone quality—the success he secured, the triumphs he achieved and the artistic position he attained must be attributed to the facility offered to him by the manufacturers of the Knabe piano.

Herewith is given a series of criticisms of the daily press of Chicago and of New York, names of the papers, with their dates appended, including all phases of public musical critical opinion regarding Borchard's playing on the Knabe Concert Grand Piano.

(New York Tribune, November 12.)

FRENCH PIANIST'S DEBUT.

Adolphe Borchard Makes a Deep Impression at His Recital.

While a mere record is often all that the first New York appearance of a visiting pianist deserves, the debut last night at Mendelssohn Hall of M. Adolphe Borchard invites the comment due to a serious, poetic and accomplished artist. This young Frenchman's art, while Gallic, in its poise and in its delicate incisiveness, showed itself broad and inclusive enough last evening to provide at the opening of M. Borchard's recital a performance of Beethoven's sonata in C sharp minor, op. 27, that appealed to the hearts as well as the brains of his hearers. With a touch that was firm yet tender, the pianist evoked a stream of beautiful tone from under his strong and agile fingers. There was quality, in the painter's sense of the term, in every note of the first two movements of the sonata, while the haste and pressure of the third movement had full and eloquent presentation through contrasts of tempo and dynamics. Here, as in the slow, restrained reading of the opening movement, one felt the governing force of a genuine musical expression, seeking not mere pianistic effects, but the interpretation, through beauty, of an art work that had been both studied and felt.

Not again, in the varied list of pieces he afterward brought forward, did M. Borchard attain the height to which his Beethoven playing had risen, but even in so shallow a show piece as the theme and variations of his older compatriot, M. Chevillard, director of the orchestra founded in Paris by M. Lamoureux, the musical touch and instinct of M. Borchard were not without witnesses. There was French adroitness in the unfamiliar suite, op. 90, by Saint-Saëns, which the pianist matched in his performance. Again, he played a Mozart C major sonata with crystalline clarity and without a whit of affectation. There was a trio of Chopin waltzes next upon his program, with a nocturne and polonaise, and the inevitable Liszt, but it was in the music that demanded most from him that M. Borchard made his best appeal and his deepest impression.

BORCHARD.

(New York Journal of Commerce, November 12.)

Adolphe Borchard, who enjoys considerable prestige abroad as one of the promising young pianists whose power and mastery of technic are compelling admiring recogni-

tion there, made his first appearance before a New York audience last evening in Mendelssohn Hall. Any who went to the recital piqued by curiosity must have left it well satisfied that Mr. Borchard deserved the encomiums that had been extended in his behalf prior to his appearance here. He showed brilliance and power and a highly developed technic. Brilliance rather than the depth which comes from more mature study is the characteristic of his playing. His execution itself was faultless, and he played with an ease that was deceptive in its lack of suggestion of the inevitable years of arduous study. The audience was large and warmly appreciative of a very enjoyable program.

(New York Press, November 12.)

BORCHARD GIVES RARE CHOPIN INTERPRETATIONS.

Young French Pianist Wins Instant Success in New York.

AUDIENCE CHIEFLY MUSICIANS.

Yet the Applause Is Enthusiastic for Practically Every Number—He Is Tall and Handsome.

Adolphe Borchard, a young French pianist, made his first American appearance in Mendelssohn Hall last evening and won hearty recognition from an audience composed almost entirely of musicians. Borchard's program was not hackneyed nor was his playing. There was a strongly marked individuality in his interpretation of each number, particularly of the Chopin group. That group included waltzes in A flat, A minor and E flat, nocturne in G minor and polonaise, op. 53.

In those numbers Borchard made his greatest success and won the most enthusiastic applause. His playing of the Chopin nocturne in G minor and the polonaise were especially commended. A thorough test of a pianist's art is expected often in his interpretation of Chopin, and from that viewpoint Borchard was a revelation. Several enthusiasts said he surpassed even Easipoff in his delightful playing of the great musician's waltzes and polonaise.

For his first number Borchard gave Beethoven's "Moonlight" sonata, which he played with a delicacy, refinement and masterful technique. In his second number he gave a prelude et fugue, menuet, by Saint-Saëns, followed by a theme et variations by C. Chevillard, dedicated to Paderewski, and played for the first time.

It requires a lot of courage, "the courage of one's musical convictions," for a young pianist to play for the first

time before a strange audience the compositions of an unknown composer, but Borchard won praise for both composer and interpreter and instant recognition in the world of music.

Borchard is tall and handsome and does not affect the grotesque in style of hair or dress. He has light hair and is only twenty-six years old. He will be admired by all of musical New York before he has been here a month.

(New York Morgen Journal, November 12.)

BORCHARD.

Last night the Frenchman, Adolphe Borchard, left his artistic visiting card by giving a first recital at Mendelssohn Hall.

Mr. Borchard started with Beethoven's "Moonlight" sonata, probably more as a concession to usual custom than to his own personal inclination, but then followed his first trump card . . . suite, op. 90, of Saint-Saëns, and then a theme with variations by Chevillard. Borchard in the first instance is a virtuoso, and his playing is certainly of the very first rank. These last two compositions gave him an opportunity to exhibit the lucky hand which is able to surmount all technical difficulties and which knows quite special nuances of touch which make a rare variety of sounds possible. It was a perfect gem—this playing of the Mozart sonata in C major which then followed. One really could rejoice in this clear drawing, this prickling grace of sound. In Chopin's three waltzes and his polonaise, op. 53, the artist seemed to be less at home. These seemed to be surrounded by something like the atmosphere of the Parisian salons, and one missed the Polish national element. Far more brilliant he was in the two last numbers of the program, "La Regata Veneziana" and "La Danza," selected from Rossini-Liszt "Soirées Musicales," in which he did not only shine but caused one to gape with wonderment at the brilliancy displayed.

(Globe and Commercial Advertiser, November 12.)

MR. BORCHARD'S DEBUT.

The latest exponent of the French school of piano playing, which has tended less to become orchestral than other schools, is Adolphe Borchard, who made his first appearance in New York in a recital at Mendelssohn Hall last evening. The program was sufficiently typical of the school—that early Beethoven sonata known as the "Moon-

light," a suite by Saint-Saëns (new here), a theme and variations by Chevillard, a sonata in C major by Mozart, a group of Chopin pieces (three waltzes, a nocturne, and a polonaise), and two Liszt arrangements.

Mr. Borchard made a good impression at once by his discreet and artistic performance of the Beethoven sonata, and as the concert progressed he won additional favor. He has a facile technic and considerable variety of touch, and is truly Gallic in his adroit sense of style. The Saint-Saëns suite, one of those clever imitations of the antique that the veteran French composer can turn off so shrewdly, was played with perfect sympathy. The Chevillard variations gave him a chance to exhibit his technical prowess and his range of color. The gem of the recital, however, was the Mozart sonata. In France they seem to have cherished the tradition of Mozart playing. Mozart's sonatas, technically so unpretentious, are no field for giants of the piano, and for that very reason few performers in these days can render effectively their simplicity. Mr. Borchard played this sonata with a simplicity that was free from affectation and a grace that caught the true spirit of Mozart.

(New York Post, November 12.)

ADOLPHE BORCHARD'S RECITAL.

The young French pianist, Adolphe Borchard, had a hard row to hoe in playing only a few hours after Josef Hofmann's revelations of pianistic genius of the highest order. It speaks well for him that he succeeded, nevertheless, in making a good impression, even on those who had been hypnotized by Hofmann. He had a large audience in Mendelssohn Hall, and plenty of applause, although not everything he did calls for praise.

Beethoven's "Moonlight" sonata was the opening piece; he played it, as Henry Holden Huss remarked, as if he were not tired of it. It seemed fresh to him, and he made it seem fresh to the audience. In the two following numbers, a brilliant suite by Saint-Saëns (op. 90) and a theme et variations (dedicated to Paderewski) by the Parisian conductor, C. Chevillard, the pianist was in his native element, in which he swam as one to the water born. But those variations were an awful bore; most variations are. Why play such things when there is so much good music in the world?

A Mozart sonata in C major was next on the list; in this M. Borchard's playing was altogether delightful—clear, euphonious, in full accord with the spirit of Mozart's piano music, which is always sunny and cheerful. In these soft and gentle airs and runs the French pianist's touch was most agreeable, his style polished. It was Mozart playing *comme il faut*. He also played two Rossini-Liszt soirées charmingly.

Less satisfactory was his interpretation of three Chopin waltzes, a nocturne and the polonaise, op. 53. There are two sides to Chopin—the French side and the Polish. The French side, which includes clearness and elegance, was within M. Borchard's province. His playing of these pieces had polish, but it was not Polish. It lacked that *sal* which, in the words of Liszt, "colors with a reflection now argent, now ardent, the whole of Chopin's works," and which James Huneker has best defined as a "compound of pain, sadness, secret rancor, revolt." It lacked also correct conceptions of tempo, not to speak of tempo rubato. These things cannot be taught or learned; they must be instinctive. But this pianist could easily learn not to mar those stately repeated chords in the polonaise by letting the bass "butt in" too soon each time.

The opinion has been expressed by M. Borchard that Mozart is more difficult to play than Chopin. He is mistaken—very much so. Chopin is deeper than any other composer; he is the supreme test of the pianist's art; and it seems impossible for any player to fathom all his full depth unless he has, like Paderewski and Josef Hofmann, Polish blood in his veins. It is sad, but true.

(New York Staats Zeitung, November 12.)

BORCHARD.

At Mendelssohn Hall yesterday the French pianist, Adolphe Borchard, presented himself to a very numerous and elegant audience. The young man, a fine specimen of a blond Gallican—towering somewhat too high like the Eiffel construction, commenced with Beethoven, selecting the master's sonata, op. 27, familiarly known as the "Moonlight" sonata.

It was evident that the young man has not yet acquired an ability to listen to the soul of Beethoven. We might eventually have forgiven him for not getting at the wild passion, the soul stirring storms of grief of the last movement, though he need not have interpreted this last movement as a bravura étude—but we must ask whether a youth with so interesting a head has never had an opportunity to indulge in moonlight poetry and to tearfully smile a "farewell forever"—meaning: until the next meeting? For Mr. Borchard, Mozart partially makes up for Mr. Beethoven's faults. This master's C major sonata, which gave all of us—long ago—sore heads—was played by Mr. Borchard exquisitely and with so much delicate shading

of piano that it becomes quite incomprehensible that the artist's forte so easily inclines to become hard and brittle.

Mr. Borchard will have to give greatest attention to the dynamic values. At present he only seems to know the extremes—piano and forte—which one may further explain by speaking of his dynamic scale as a musical thermometer recording maximums and minimums, and yet, as a famous pianist once said, there dwell many sounds between piano and forte.

Saint-Saëns' op. 90 revealed no new traits of Borchard's art. He brought a great deal of the technically perfect to Chevillard's theme and variations, dedicated to Paderewski—though we cannot yet speak of his technic as perfect; and after what has been said above, it is no wonder that Borchard's Chopin lacks the finer qualities. Is it really necessary to let the introduction to the best known Chopin waltz sound like a battle cry?

The polonaise, op. 53, lacked grandeur and nobility, but was next to the Mozart sonata, relatively speaking, the best effort of the evening. The Rossini-Liszt "Soirées Musicales" proved that the artist has considerable tendency toward bravura playing—but we will take his Mozart playing as a guarantee that he will not yield to this temptation.

(New York Sun, November 12.)

MR. BORCHARD'S RECITAL.

First Appearance of a French Pianist at Mendelssohn Hall.

Adolphe Borchard, a French pianist, made his first appearance in this city at Mendelssohn Hall last night, when he was heard in a recital program of considerable interest. It was not a program of profound aspirations, but of sufficient range to exhibit the best qualities of Mr. Borchard's art. The first number was that of the Beethoven sonata which some people like to call the "Moonlight." It had at any rate the advantage of being familiar to most hearers.

Mr. Borchard played it in a serious and musicianly manner, showing that he was an artist with ideals. It seemed likely that his tone was somewhat marred by unfamiliarity with the instrument which he is to play in this country. At any rate there were moments when his touch seemed heavy and his forte passages sounded forced. In view of the fact that in other passages his touch was musical it may be surmised that in later recitals this heaviness will disappear. Mr. Borchard's performance of the allegretto of the sonata was rhythmic and nicely graded.

In the suite of Saint-Saëns, op. 90, the pianist showed some clean and fluent finger technic and some good tonal color. Both these features of his playing, however, were better displayed in his third number, a theme and variations by Chevillard. His other numbers were Mozart's C major sonata, three waltzes and a nocturne of Chopin and two of Liszt's brilliant "Soirées Musicales."

(New York Evening World, November 12.)

ADOLPH BORCHARD HEARD IN PIANO RECITAL.

Adolphe Borchard, a French pianist, made his American debut in a recital at Mendelssohn Hall last night, and showed the measure of his accomplishments to a friendly audience. The young man has a pretty taste, no mean gifts of exposition and no great depths of understanding. His program, which began with Beethoven's "Moonlight" sonata, included compositions by Saint-Saëns, Chevillard and Mozart. He was warmly applauded.

(New York American, November 12.)

BORCHARD MAKES HIS BOW TO NEW YORK. New French Pianist Warmly Welcomed at Mendelssohn Hall.

By CHARLES HENRY MELTZER.

A new and interesting artist appeared here for the first time last night at Mendelssohn Hall.

The stranger, Adolphe Borchard, hailed from Paris, where, though young, he already has earned distinction as a pianist. We have heard greater virtuosos here and some less great. The qualities of M. Borchard will charm some, while they will not please others. They are personal and they are French, not German.

On his program M. Borchard had had the audacity to place three works which are familiar to all tyros—Beethoven's "Moonlight" sonata, Mozart's sonata in C major and the delightful Chopin waltz in A flat. His reading of these works was of unequal merit. I liked him least in his interpretation of Beethoven and most when he played Mozart. Or, rather, to be accurate, when he played the allegro of the Mozart sonata.

He has unusual rhythmic sense, good taste and sentiment, but not, perhaps, the breadth and depth of feeling which one needs in order to do justice to Beethoven.

His reading of Mozart was marked by simplicity and refinement. He put charm and spirit into his rendering

of the Chopin waltz. But his interpretation of Beethoven, which aimed at lightness, seemed somewhat final and was not always clear.

Besides the selections already named, M. Borchard played a theme, with interminable and difficult variations, by Chevillard, to convince us that, when he wished, he had no small degree of technical dexterity and power of wrist.

A large and sympathetic audience welcomed the newcomer and applauded him warmly, more especially after his performance of the Chevillard selection.

(New York Times, November 12.)

MR. BORCHARD'S RECITAL.

A French Pianist Heard for the First Time in New York.

Adolphe Borchard, a French pianist, made his first appearance in this city at Mendelssohn Hall last evening before a large audience of a most indulgent disposition. Mr. Borchard is a comparatively young man. He has what old Sir John Hawkins called "a volent finger," although not, it must be confessed, an always impeccably accurate one. His style is light and facile, and when he is dealing with music appropriate to this sort of treatment, not requiring depth of feeling or a fine and singing tone he produces agreeable results. Beethoven's C sharp minor sonata, op. 27, No. 2, is not one of these, and his performance went not far below the surface. He played a suite by Saint-Saëns, op. 90, with more success. It is pleasing music made skillfully, if not with much conviction; and where ideas have failed the composer, figurations and formulas step gracefully to his aid, and Mr. Borchard makes them count for something. There are a few striking passages, more of ingenuity than of inspiration, in Chevillard's theme and variations which followed it.

Mozart's sonata in C major Mr. Borchard chose to play in a perfectly "sec" fashion, bringing into relief the roulades and running figures, and neglecting the musical charm of the work which, though slender at this day, is real. He seemed to be least in sympathy with Chopin of any of the composers he communed with last evening. His last numbers were Liszt's arrangements of "La Regata Veneziana" and "La Danza."

(New York Herald, November 12.)

FRENCH PIANIST MAKES HIS DEBUT.

Adolphe Borchard, a French pianist, made his New York debut last night in Mendelssohn Hall. A large audience had assembled and the applause was enthusiastic at times, especially when he played a delightful Mozart sonata. M. Borchard has temperament and he gets a big volume of tone from the piano, but he seemed to lack sentiment last night. He commands a pretty tone, too, when he is not playing at his loudest, but otherwise his performance had little charm. He has considerable dexterity and is inclined to virile playing. Perhaps he was nervous and at another time may be heard to better advantage.

(New York Mail, November 12.)

BORCHARD.

Adolphe Borchard, a young French pianist, made his first appearance here last night at Mendelssohn Hall before a large audience, which applauded him upon every occasion and lent much encouragement to the young stranger. Mr. Borchard has a musical point of view that is clearly French, he has fleet fingers and a graceful style, and in such works as the Saint-Saëns suite, op. 90, and Chevillard's theme and variations he is at his best.

He was happier in his Mozart than in the Beethoven, as he is in the years when it is wiser to adhere to traditions rather than to bring a so-called originality to bear upon classics of such importance. He played the C sharp minor sonata, op. 27, frequently called the "Moonlight."

The facile passages in the Mozart sonata in C major were played with great delicacy and grace, and in the Liszt numbers with which he closed the program, after a group of Chopin, he showed considerable verve and brilliancy.

Mr. Borchard will give a second recital in Mendelssohn Hall November 22, in the afternoon, when he will play the appassionata sonata of Beethoven.

(New York Journal, November 12.)

BORCHARD.

Adolphe Borchard, a French pianist, new to New York, gave his first recital last night at Mendelssohn Hall. It was only natural that he should have challenged some little comparison, almost in spite of oneself, with Josef Hofmann, whom one heard in the afternoon. Nevertheless, it was a pleasure to hear him.

His opening number was Beethoven's sonata, op. 27, No. 2, popularly called the "Moonlight" sonata. This is one of

the things that every amateur pianist plays at and, probably on account of its familiarity, is seldom played by a professional. For this very reason it was rather good to hear, as well played as Mr. Borchard played it.

A most interesting suite of Saint-Saëns which no pianist had played here before, showed grasp and insight. Then there was a theme and variations by Chevillard, Mozart's C major sonata, several pieces of Chopin and the "Two Soirees Musicales" of Rossini, in Liszt's arrangement.

(New York World, November 12.)

TWO PIANO RECITALS OF CONTRASTED STYLE.

Hofmann and Borchard Present Varied Aspects of Piano Playing.

By REGINALD DE KOVEN.

If manners make the man, his programs surely illustrate the pianist. Two programs were played yesterday at as many piano recitals highly typical of the artists presenting them, as well as illustrative of some varied phases and aspects of piano playing. At Carnegie Hall in the afternoon Josef Hofmann played a Schumann-Chopin-Liszt program with the same marvelous fingers as of old, with even added fire and artistic intensity, and a decidedly enlarged range of emotional and dynamic expression.

If his contrasts seemed at times a trifle exaggerated and his sentiment left you somewhat cold, while the instrument declaimed rather than sang, his magnificent verve, astonishing accuracy, confident authority and wonderful compact, balanced and resonant tone made one feel that one was listening to piano playing of the highest order.

The Schumann G minor sonata had breadth, force and nobility; the "Vogel als Prophet" was exquisite in delicacy, and the "Carneval" was played with all the color, variety and gay abandon requisite for a most picturesque interpretation. In the Chopin group, I, with the audience, especially liked the sympathetic readings of the A flat impromptu and the B minor mazurka—the two polonaises were rather heavy—while the Liszt group, and in particular the E major polonaise, closed a program perhaps lacking in the softer moods brilliantly. A large audience was insistent in encores.

In the evening at Mendelssohn Hall a new French pianist, Adolphe Borchard—well known in Berlin and Paris—made his American debut in another recital, a program, comprising the "Moonlight" sonata, a most classic suite by Saint-Saëns, a Mozart sonata, some Chopin waltzes and the Liszt-Rossini "Soirees Musicales" as a tag of virtuosity! Can one not see and hear the maker of it?

M. Borchard is indeed a salon pianist who gives us pianistic milk for babes, sugared too, where Hofmann furnishes meat for strong men. Though his scale is uneven and his tone hard and explosive in forte passages, M. Borchard plays with no little fluency and forcible sincerity, considerable variety of tone color, often overdone and affected, and at times with a certain grace and clearness, as in the Mozart sonata. But the "Moonlight" sonata was a Gallic version of Beethoven and fairly reeked with unclassical sentiment and forced scenic effect. Some interesting variations by Chevillard were given with distinction, and showed the pianist at his best, and his Chopin had some atmosphere. But there are too many abler pianists with us for M. Borchard to make any considerable stir.

(New York Telegraph, November 12.)

PIANIST, NEW TO NEW YORK, HEARD.

He Is Adolphe Borchard and the Welcome Given Him Is Deservedly Cordial.

NUMBERS ARTISTICALLY GIVEN

M. H. Hanson presented to the New York public last night, in the person of Adolphe Borchard, a young and alert Frenchman, of whom we will all be willing to hear more. M. Borchard is a pianist. But he is not a formidable, terrific and oppressive one. He is actually human. He believes, and his choice of program proved his belief, that the piano is an instrument that can convey a human message to a human heart. He is none of your diabolic and persevering technicians, with their soul shattering displays of barren egotisms.

His treatment of the pieces he played last night, which included the so called "Moonlight" sonata of Beethoven and the C major sonata of Mozart, had the salient and impressive merits of pianistic scholarship, of delicacy and of that lucidity and equilibrium which are the benign characteristics of French interpretative art.

M. Borchard also played three waltzes of Chopin, and it is as a Chopin interpretant of approved sanity, poetic grace and clear and unaffected execution that he will find his metier in this Chopin loving country.

The program was well chosen and heartily commended by a large audience.

(Chicago Tribune, November 5.)

PIANIST MAKES AMERICAN DEBUT.

By GLENN DILLARD GUNN.

Adolphe Borchard, who was accorded the distinction of beginning his American tour with an appearance as soloist at the Thomas matinee yesterday afternoon, made a record in the matter of "first performances" at these concerts. That is something rather difficult to do, since the orchestra itself has long held the record for first American productions of new or long neglected compositions. Also he made a sensation. He played as an encore after the Schumann A minor concerto the little C major sonata of Mozart, the one that the children all have to stumble through, and he made it such a charming study in simplicity that the audience recalled him ten times.

It is a pleasure to be in the position of indorsing the opinion of the public, because that is the only thing that really matters. Therefore one is tempted to dwell upon Mr. Borchard's performance of Mozart, for his playing of the Schumann A minor concerto was not one that compels unqualified indorsement. It had to recommend it the same delicate feeling for tone values and shadings that made the Mozart delightful. But refinement may be carried to a point that borders on affectation, and there were several moments in the first movement that might justly be characterized as indicating a striving after mere sensational effect.

As every one knows, a sensation may be made in either direction. Mr. Borchard, while not averse to the climax, rather prefers its antithesis, and a series of anti-climaxes has little relation to the spirit of Schumann's music as his fellow Germans have taught us to understand it. In any event, a French Schumann is quite unthinkable, and Mr. Borchard's piano playing is typically French. He has that facility which seems to overcome the laws of nature by producing a frequently astonishing effect without adequate cause, which makes a passage "sound" yet leaves out half the notes. One might define it as a facility of accents, and certainly it is to be recommended to the pianists as affording a great saving of labor.

The technical shortcomings here hinted at detracted but little from the musical qualities of Mr. Borchard's interpretation. One may disagree with his understanding of the Schumann concerto the more easily because he has the faculty to set forth his intentions clearly and with characteristic force and eloquence that won him the hearty expressions of approval that are doubtless his very sufficient reward.

The program opened with a performance of the Bach B minor suite that was as fine an example of the art of chamber music as we have ever enjoyed, even from those organizations like the Kneisel Quartet, where we expect the absolute and impersonal quality of beauty that is and must remain the musician's highest ideal of interpretative art. Mr. Stock can ask no higher testimonial to the quality of the ensemble that at present characterizes the work of the orchestra.

After the intermission came the Bach symphony. If Mr. Stock's motive in delaying the performance of a great classic symphony until the season was safely started was to assure himself of the absolute finish and precision of the string section of his orchestra one may freely commend his conservatism. For the same qualities of refinement and restrained emotion that made the Bach suite delightful brought to the first three movements of the symphony an atmosphere of reverence that was as rare as it was welcome.

The second movement was distinguished among many significant interpretations that it has enjoyed by its unusual lyric eloquence. Mr. Stock made it a study in the beautifully shaded presentation of flowing melody. Also he made it a simple and beautiful song of human hope and joy. The precision of the dynamic contrasts obtained in the scherzo, while calling for acknowledgment as a technical achievement, was but the means that realized its evanescent mood of rushing, whispering mystery. In the finale Mr. Stock returned to his older manner and it became a fine example of orchestral bravure.

(Chicago Record-Herald, November 15.)

THOMAS ORCHESTRA CONCERT.

Three works only—Bach's B minor suite, Schumann's piano concerto and Beethoven's fifth symphony—made up the fourth program of the Thomas Orchestra presented yesterday.

Such people as believe that the whole strength and beauty of music lies in the creations of the men whom the world has admitted to the ranks of the immortals must, it is certain, have discovered much joy in the scheme of music set forth by Mr. Stock and the musicians under his control. And while it would be difficult for an impartial connoisseur to subscribe to a declaration of faith which takes into account only the work and inspiration of the older master it is, nevertheless, possible to affirm that such

a program as was presented yesterday brings the liveliest pleasure to the ear.

Bach and Beethoven have, in the past, often been represented at the concerts of the orchestra. The B minor suite by the earlier master has figured on no fewer than nine programs of the organization and Beethoven's symphony has also been given as many as eighteen times. It is therefore scarcely necessary to dwell minutely upon the reading given to these masterpieces—readings which, it should be said, have been as admirable as they have been familiar.

A word may, perhaps, with advantage, be bestowed upon the suite by Bach, inasmuch as Mr. Stock departed somewhat from his usual method of interpreting it. The suite was originally composed for flute and string orchestra. The piece was, of course, written for a much smaller orchestra than that to which modern audiences are accustomed. As it was set down for the special delectation of a German princeling—the prince of Anhalt-Coethen—whose private band would not be likely to run to even the dimensions of the ordinary orchestra of the eighteenth century, it is certain that a modern interpretation of Bach's suite must take into account the difference between the masses of tone as grouped in the orchestra organization of Bach's day and in those of the present time.

One flute could scarcely be balanced against a string section comprising some forty men. When the suite was last performed Mr. Stock provided two flutes, giving the solo instrument only such passages as are obviously effective for execution by a single player. Yesterday he grouped together a little band of four flutes, their performers joining in those situations in which two flutes had been used before. But in addition to these instruments the conductor further augmented his forces by adding a piano with some species of internal complication which turned its tone into that of a harpsichord. That the part for this instrument really represented the effect which was made by the suite when its illustrious creator directed it at Anhalt-Coethen nearly two hundred years ago may be open to question. But if Mr. Stock's purpose was to introduce into the color of the tone such a quaint and pretty tinkling of sound as might suggest the music of days long past and gone he may be said to have met with all success.

The playing of the suite was beautifully done, and this music is well worth the pains which the conductor took with it, well worth the enthusiasm which its performers gave to it. Mr. Quensell, who interpreted the flute part, accomplished admirable results.

The performance of Schumann's concerto in A minor for piano introduced, for the first time in America, the abilities of a young French pianist—Adolphe Borchard. This artist had no reason to be dissatisfied with his reception at the hands of an audience which is not often overcome with the fervor of enthusiasm. He was applauded with great heartiness, and since Mr. Borchard was constrained to add an extra number he may take it that his debut was attended with much success.

Regarding the work of the French performer from a more coldly critical standpoint than that which it is polite to adopt by listeners who receive his offerings in a concert room, it may be declared that much of Mr. Borchard's work was of truly pleasurable kind and some of it was not. He demonstrated the possession of a really charming touch, the ability to graduate his tone with admirable skill, and he made it clear that his technical accomplishments were such that they left little to be desired. Possessing so much that is vital to the success of the best interpretation, it may be considered that Mr. Borchard's excellencies left no room for the existence of other qualities less desirable.

Had the performer played some other work than the concerto by Schumann we might have believed him to be a master of the first order. As it turned out Mr. Borchard's conception of this work, and particularly of the first movement of it, was too grotesque to allow his charming touch and tone, his fluent finger agility to outweigh his deficiencies of musical interpretation. If the pianist would urge upon us that exaggerated notions of tempo are, in France, considered excellent adornments of Schumann's inspirations we must advise him to reconsider his convictions. For in giving to the concerto a normal reading it is certain that a player of Mr. Borchard's gifts would carry infinite worth and beauty to the ears of those who heard him.

(Chicago Inter-Ocean, November 5.)

THOMAS ORCHESTRA CONCERT.

For the first number of the fourth public rehearsal of the Thomas Orchestra yesterday afternoon Mr. Stock selected the B minor suite for flute and strings by J. S. Bach.

The slow first movement, with its broad, harmonious sweep, is worthy of being the portal of an even greater Gothic structure than the splendid fugue with its strong rhythms and finely chiseled interludes for solo flute. The ending, with its melancholy melody for the same instrument, forms a great and striking contrast to the sprightliness of the main movement. Through it also the follow-

ing rondeau receives the proper setting, the effective background for its joyous, simple tunefulness.

In the saraband Mr. Quensel had an opportunity to show of what expressiveness the flute is capable and he played the solo with a fine, round tone, with musicianly phrasing and shading. The two bourrees which follow are splendid examples of this old dance form; and in the second, the flutes (for there were four of them) compelled admiration. In the polonaise there is already a foreshadowing of the rhythm we identify with it today. In spirit, here is the stately pageantry; in form, the variation or "double" which we meet with later on in the Liszt polonaise. A quaint minuet and a badiniere are the last numbers, and in the latter especially was Mr. Quensel's technical facility admirable.

The whole was a very enjoyable performance. And when one harks back some fifteen years and remembers what a slight ripple of interest followed a rendering of Bach's works, and compares with it the spontaneous applause that breaks out nowadays on such an occasion, one realizes what a potent factor the Thomas Orchestra has been in fostering the appreciation of the great masters. Moreover, one cannot suppress the wish that the new musical enterprise will not interfere with but help in the still further improvement of musical conditions here in the Middle West.

Adolphe Borchard, a young French pianist, a pupil of Diemer, of the Paris Conservatory, who studied in Germany also, was the soloist of the occasion. He chose the A minor concerto by Schumann. The first movement lacked the proper, clean, grand sweep whenever Mr. Borchard was called upon for a theme or passage without accompaniment. He dragged, distorted tempi to such an extent that the allegro metucco became almost a largo lagrimoso; and then again he hurried some passages until the orchestra was uncertain. His very first statement of the theme was slower by half than the tempo given by the orchestra, and its character became so dreamy that the rhythmic continuity of the next phrase was entirely lost. This happened again and again.

Mr. Borchard's technique is great in a way, but by no means flawless; blurred passages were many. His tone in the softer shades is often hard and in the octaves even harsh. The distortion of rhythm, bad pedaling and blurring were especially noticeable in the cadenza—with all due allowance to the license that the cadenza admits and demands. The intermezzo was the best of the whole. The dreamy poetry of this movement seems to appeal to him; the tone quality was very soft and beautiful, dwindling to a perfect pianissimo just before the third movement. The rhythm of the late section was very strongly pronounced and excellent finger work was done. But the tendency to hurry was here also, so that the passage work suffered repeatedly, as it did through over accent of tones that are certainly not so marked. All told, it was not an absolutely satisfactory performance, even though there were evidences of great power in certain respects. As an encore he played the C major sonatine by Mozart in presto tempo, but with such clear, limpid scale work, such fine shading and such an even trill that one could forgive him many past sins.

The fifth symphony by Beethoven formed the second half of the concert, and it proved again its power and compelling moods. From the first short motif, as sturdy and energetic as Beethoven himself, to the last note there is such close, logical conciseness in the first movement, such an infinite variety in the combinations of those four little notes that the short second theme hardly interrupts it. In the second part of this section, after the unison repetition of the motif, Mr. Stock introduced a little ritardando—as if the resolution were wavering; the effect was fine.

The long, broad melody of his second movement was sung by the strings with a sonorous beauty of tone that was admirable; the second theme, which seems to anticipate the final victory, was given with rhythmic decision, and the rendition of the Coda, with its lingering insistence on fragments of the first theme and the fine dynamical gradations, deserves special mention. The mysterious humor of the scherzo, from the hesitating repetitions of the first theme to the energetic triple rhythm, was perhaps the best of the whole except the preparation of the glorious entrance of the theme of victory of the last movement. This section has been done here in such a manner that it seemed but a lame conclusion to an otherwise splendid work. That was different today. If Mr. Stock erred, it was in letting the brass come out too strong in a few places where the strings were not able to bring out the main idea.

The unity of conception—the joyous solution of all troubles which Beethoven's genius enabled him to evolve out of himself in spite of all adverse circumstances—was so thoroughly maintained that even the return of the scherzo hardly broke the spell; then the movement swept on more and more hurriedly—even to excess. The whole was, after all, the event of the afternoon, and one can hardly realize how great a revolution and revelation this work must have been at its first performance, and—accord-

ing to history—Beethoven's contemporaries did not know it any more than is usually the case under similar conditions.

(New York Musical Courier, November 9.)

BORCHARD.

By RENE DEVRIES.

Adolphe Borchard, the French pianist, made his debut here on Friday afternoon, November 4, in Orchestra Hall, in conjunction with the Theodore Thomas Orchestra concert conducted by Frederic Stock. Mr. Borchard came heralded as one of the greatest of the younger pianists and he proved beyond doubt that everything which has been claimed for him is absolutely true. Mr. Borchard chose the Schumann concerto in A minor, op. 54, for his first appearance in this country, and in this concerto he had a vast field in which to show his superb technique, his admirable understanding and reading, his skill and strength, as well as the fleetness of fingers and wrist, not to speak of his interpretation. Mr. Borchard draws out of his instrument a tone that is velvety, sweet and singing. His pianissimos are exquisite, his runs clear, his interpretation of the Schumann concerto one of the finest pieces of piano playing heard in a long time. The young pianist has beside the above qualities, one which is sure to win for him many friends during his tour, and that is an attractive personality, besides modesty. When he made his appearance, he was thoroughly composed and the audience, which was inclined to be rather cool at first, was completely won after the first movement and a tempest of applause showed the artist that Chicago had at once recognized him as a favorite artist. Mr. Borchard had to bow a number of times in acknowledgment of the applause, not only from the audience, but from the members of the orchestra and Conductor Stock. After several minutes of stormy applause the second movement started in a death-like silence and for fifteen minutes the pianist held his audience spellbound and almost breathless and after the last note had been played, the audience again burst out into frantic applause. Mr. Borchard had won his victory not through mannerism of which he is absolutely devoid, but through perfect reading, beautiful interpretation and comprehension, and his success, which can easily be styled as overwhelming, was in every respect justified. The house by this time called and recalled the artist. Mr. Borchard then was compelled to add as an encore the charming sonata in C major of Mozart's, which was really sung on the piano with a tone so pure, so clear, and yet so warm that Mr. Borchard's reappearance in Chicago is a certainty and it will be most interesting to hear him in recital. His American debut in Chicago proves again that this city is entitled to a place second to none in the musical field.

(From Chicago Examiner, November 5.)

BORCHARD.

To sacrifice technical clarity for sharp rhythmic accent and pianistic dash was one of the well known traits of Anton Rubinstein, though there was the titanic touch of genius in his playing of the piano which as yet does not appear in the work of the young Frenchman, Adolphe Borchard, who made his first American appearance as soloist at the fourth public rehearsal of the Theodore Thomas Orchestra at Orchestra Hall yesterday.

He selected the A minor concerto for piano by Robert Schumann for his introduction to our public, and gave a most unconventional interpretation of the composition. In some respects it was unusual, especially in regard to the tempi of the different parts of the movements. During the first movement the A flat section was played adagio instead of andante, and it was kept for the most part pianissimo, so that it sounded much like an interpolated improvisation.

The short intermezzo was kept more strictly according to the prescribed tempo, while the last movement, taken at a terrific tempo, suffered much in a technical way, the passages being by no means as clear as the score demands. However, there was considerable dash and musical taste in the reading of the work, and Borchard is a player with considerable temperament and musical feeling. His encore was surely a daring pianistic feat, though very well given. He played the first movement of the first sonata of Mozart in C major; this also being taken at too fast a tempo.

The second suite by Bach in B minor for strings with flute obligato and harpsichord, the latter part being played on a piano with a modern attachment designed to resemble the mandolin and banjo, rather than the harpsichord, opened the program and was given a fine performance by the orchestra and the flutist, Alfred Quensel, and the Beethoven symphony No. 5, in C minor, occupied the second part of the program.

Mr. Stock brings to his readings of the Bonn master's symphonies not only exhaustive study, but natural intui-

tion and talent of a high order, and he always finds hidden beauties in these models of symphonic art. Yesterday's reading of this particular score revealed new leadings of the middle voices in the andante and a very fine effect was accomplished in the transition from the end of the third movement, the scherzo, into the finale.

The orchestra responded excellently to these readings, as well as in the orchestral part of the concerto, of which the last division is extremely difficult.

(Chicago Post, November 5.)

THE THOMAS CONCERT.

For complete enjoyment music needs contrast, like all else in life, which fact was borne in upon us with special power at the concert yesterday afternoon. From the barbarian splendors of Verdi's "Aida" to the Bach suite is about the widest stretch that art can compass, yet, instead of the one negating the other, each gained heightened charm. We went with our ears still tingling with the throbbing tone which swelled through the Auditorium, and the lovely music of Bach fell on our senses, giving us something the feeling as if we had turned from the utmost glory of the sunset and beheld a marble temple in a shady grove.

All comparisons are dubious, yet it has always seemed to us as if it were in some degree fair to compare the opera to painting and the symphony orchestra to sculpture. In different moods we find supreme beauty in each, while both are necessary to complete artistic enjoyment. One day we sit entranced before the gorgeous canvas of Veronesi's "Feast of Levi," the next we stand in that dingy piazza before Verrochio's "Colleoni" as one of the wonders of the world. We demand them all that we may grow into something like comprehension, at least of sympathy, with the deeds of great men.

The Bach suite, number 2, in B minor, was charming and exquisitely played. Mr. Stock had reduced the orchestra to just the right proportions, brought the number of flutes up to four, and added the essential flavor by an instrument which had the tone quality of the harpsichord, though with more volume than any real harpsichord we ever heard. The flutes fitted into the music with peculiar charm, their clear, one might say, sexless, tone gave just the color to the limpid brooklet of melody which Bach set so cheerily flowing.

Bach is dry; that we might as well consider settled since so many eminently respectable men have so pronounced. Therefore this suite yesterday sounded just about as dry as the merry stream we walked beside a couple of summers ago in Saxon-Switzerland. Mayhap in some seasons of drought this may lose itself, but as we saw it dimpling and dancing adown the glen it was hard to imagine, and so with Bach. That man must have a Sahara of a soul into whom this music can be absorbed leaving but dust behind. We heard one fair lady confide to her neighbor as the "Bourree" was being played, that "Such music makes one love Bach."

Such music breathes the spirit of the pure joy in art merely because it is beautiful. It is not sensuous, farther yet from sensual, and it seems the expression of youth, of the pleasure of life and motion in that wonder age before sex begins, of thoughts such as could only spring from a mind without stain. The literature of those days tells many a tale of the lives of men at which we nowadays must look askance, but none of it crept into their music, which may give a side light on the kind of men those musicians were.

The playing of the orchestra was delicious all through the suite—crisp, rhythmic, full of the daintiest shadings, and with a delightful play of color. Variety of color needs but the imagination of the artist, and the men who had the music to play are artists, so, while the tints are delicate, they are all the more pleasing for the restfulness of the tonal scheme. It was a rare treat and we hope Mr. Stock gives us more of the same kind, for its influence is decidedly eupeptic.

Adolphe Borchard played the Schumann concerto for piano, giving us a distinctly Gallic view of this most German of men. The attempt was not altogether successful. That which in Schumann was sentiment became sentimental, tempi were hurried or dragged, rhythmic values changed till the retiring dreamer blossomed forth a full-fledged boulevardier. Mr. Borchard has a clear technique for certain running passages, an agreeable tone when he does not seek for power, and in something of his native France might make an altogether different impression, but not in the Schumann concerto. The audience applauded him generously and he responded with the customary encore.

The program closed with Beethoven's fifth symphony, to which Mr. Stock gave a tremendously intense, personal interpretation. It treated the music from the standpoint of this vivid life of the twentieth century, yet with the feeling of the artist for the meaning of the thought of Beethoven. There was fire in every measure of the first movement, denoting the burning flames that raged in the

master's bosom and which we can only understand as they lighten our most intimate feelings. Not to dare to express what we feel for fear of tradition is the death of art, a thing which Mr. Stock does not intend shall happen here among us.

The second movement was beautifully played, and would have been of the greatest effect had it not been for the activity of a persistent knocker whose efforts with some powerful instrument had been intermittent all the afternoon, but who reserved his special prowess for this time. It was too bad, for the *andante* is music we think about the season through, and now we must wait a year to hear it.

The scherzo sounded as humorous as ever, with the jolly tumbling of the basses in the jig; they fell not down, but tumbled to set purpose in jovial fashion. That passage is one of the few musical jokes, a joke in the sense that people can grasp it. We know enough about jokes which nobody can see, but here is one that never fails to cause a smile. The last movement went with a rush and ended a fine performance of that symphony which has become popular in the best sense of the word; which means that we have heard it often enough to understand it.

(Chicago Journal, November 5.)

BORCHARD IS SOLOIST AT THOMAS CONCERT

Adolphe Borchard, a young French pianist, was the soloist with the Theodore Thomas Orchestra in its concert at Orchestra Hall yesterday afternoon. The number in which he elected to make his first appearance before a Chicago audience was the Schumann concerto in A minor, op. 54. He is of medium height, of a figure which can best be described as svelte, and possesses a mustache of Parisian cut and a long lock of light brown hair which became greatly disturbed during the more energetic moments of his performance.

There are points of considerable merit about his playing of the concerto. In passages of a dreamy, reflective nature, such as occur at frequent intervals throughout the composition, his interpretation was exceedingly beautiful. Here he showed a very appreciable amount of delicacy of imagination and poetic insight into Schumann's mood. When, however, the music became more stirring and excitable in its emotional content the results were hardly so satisfactory. This was not from any inability to play the notes. Borchard has a complete technical equipment, and he attacked the bravura passages of the concerto with the dexterity of a virtuoso and conquered their difficulties with the greatest ease. But at such times his tone was hard and unsympathetic. It glittered with the brilliancy of ice and shared the temperature of that substance. An outburst of applause greeted his efforts, and the usual encore followed in due course.

Preceding the appearance of the soloist the orchestra played the second suite in B minor by Bach. The original score calls for strings, flute and harpsichord. Owing to the difficulty in this age of procuring a harpsichord, its part was played upon an upright piano of the kind which has several extraneous devices attached to its mechanism. We are under the impression that in the parlance of modern salesmanship the device which served for a harpsichord with the orchestra would be called a mandolin attachment. Nevertheless the effect was very pleasing, and the dance tunes of the old German capellmeister rippled and sparkled to excellent effect.

The flute part of the score is so important that a change in the seating arrangement of the players became necessary. Accordingly Alfred Quensel, the first flutist of the orchestra, took his seat in front of the first violins and directly beneath Conductor Frederick Stock. No small part of the beauties of the suite were due to his playing. At times the flute obligato becomes a flute solo, and it is a great pleasure to hear what great resources there are in the instrument when it is in the hands of such a player as Quensel.

The second half of the program contained only the Beethoven fifth symphony. It is a commonplace of criticism to note what magnificent playing the orchestra does at such times. It is sufficient to say that the organization was at its best. The same music will be played tonight at 8:15 o'clock.

(Chicago News, November 5.)

THOMAS ORCHESTRA REVIEW.

The matter of the third concert of the Theodore Thomas Orchestra yesterday at Orchestra Hall was mainly melody, consequently a delight to the audience. It was not an easy task to open with Bach's suite, No. 2, B minor, accompany Schumann's concerto in A minor and then close with Beethoven's symphony No. 5, C minor—a daring and delightful excursion into the classics—all given with such chaste charm, such admirable phrasing

and colorful tone, that high standards were conserved so that the audience was satisfied and surprised over the new insight into the famous and familiar works that have pleased so many so long.

The music of Bach looks charmingly simple, yet its difficulties are manifold and its revelation yesterday was truly art concealing art. Primarily the director had with most painstaking care revised the ancient score that had been written for the smaller orchestra of Bach's time. The woodwind was advanced to the fore and Mr. Quensel occupied the first chair, but instead of one flute there were four, giving values to the passages most effective against the body of finely modulated strings; and in order to give the atmosphere of quaintness in the well tempered clavier, tinkling sounds frequently stole playfully through the larger body of tone, giving glintings to the general color for the rosemary atmosphere of long ago. The Bach suite has been given here a number of times by the orchestra and the admirable Kneisel Quartet give it in its early form, but this new revelation is more pleasurable than any of its predecessors. Against this dainty reading was contrasted the big, masterly and portentous work of Beethoven—emphasizing the spirit of his text—"Fate knocks at the door." As this is an annual reminder of our classics the reading need not be considered at length, save that its recurrence gives respect for its breadth and finish.

Adolphe Borchard, who in attractiveness of person and certain nattiness of style suggests the latest hint from Paris, a fine young pianist of Continental reputation, elected to open his first American tour in this city. Just why he chose to present the Schumann concerto, exceedingly well known and one in which standards have been indelibly set, is not surmised unless he thought that brilliancy, mere caressing beauty of tone and eccentricity in tempo and wonderful tourneys of technic would dazzle the multitude. There are, however, Roman mothers in the Thomas Orchestral clientele who hold firmly for conservatism in the classic, and this, in the phrasing of the day, makes it all the more difficult "to put it over." This delightful and polished pianist has remarkable proficiency and brilliancy as a performer, but his playing is not flawless. Perhaps nervousness incident to his first appearance caused some blurring of passages, but there was too much liberty in tremendous tempo and pedaling seemed ad lib with him. Unfortunately the reading of the opening movement condensed many of these faults for the primal impression. The intermezzo that followed was a dainty dream in richly subdued tone, with pianissimo effects of the finest graduation. All the poetry of the movement appealed to him and was beautifully revealed through his ministrations. This part of it found great favor with his audience and he was rapturously recalled, responding with Mozart's C major sonata with such clear and limpid tone, such fine scale work and such distinction that the lack of virility in the first part of the Schumann selection was forgiven, if not forgotten. The program will be repeated this evening.

(From Musical Courier Extra, November 12.)

KNABE.

By TH. B. THOMPSON.

A surprising pianist, that man Borchard. A piano man's pianist; and that means also a popular pianist.

His qualifications, as nearly as they could be judged on the occasion of his American debut with the Theodore Thomas Orchestra, Friday afternoon of last week, are good sense, originality, sentiment, a crisp touch, and, most important of all, a thorough conception and mastery of piano tone.

He has grit, too, for he went into the first concert of his first American tour with an emergency piano, a parlor grand taken out of the Rudolph Wurlitzer Company's stock, when his concert grand, shipped in plenty of time by William Knabe & Co., but delayed by a railroad strike, failed to arrive in Chicago. Nor did he change his program. He played the heavy Schumann concerto, A minor, op. 54, and made a big success of it. The absence of the concert grand was never felt by the audience. In fact, many of the musicians present did not notice that the instrument was a parlor grand. The audience was plainly surprised by the masterful playing of the young man, and correspondingly delighted. Continuous applause at the end of the concerto brought the artist back to the piano and he played the Mozart C major sonata with such marvelous simplicity and delicate appreciation of tone values that his auditors wanted more of it. They recalled him ten times. A second encore was refused, however, although fully one-half of the audience remained seated during the first ten minutes of the fifteen minute intermission coaxing a third demonstration of the young artist's virtuosity.

William Knabe & Co. are to be congratulated. The bringing of an unknown pianist to America—unknown on this side of the Atlantic, at any rate—involves a risk, not of money only, nor of artistic success only, but also the

risk that the imported pianist will fail as a demonstrator of piano tone, or, to put the point more bluntly, as a piano advertiser, for that is the purpose of these American piano tours by foreign artists. Adolphe Borchard has the gift of tone. His playing appeals to the public. His method brings forward the best quality of his piano, exhibits its possibilities. That is what piano manufacturers want and it is what the public wants, professional ideas and critics' theories to the contrary notwithstanding.

The Critics.

Borchard has no reason to complain of the Chicago newspaper critics, for in general their estimates of his playing were complimentary, but some of the compliments were implied and some were unintentional. The newspaper comment did not reflect the enthusiasm shown by the audience. It is probable that had the critics been more enthusiastic the audience would have been less so.

The critics of the morning papers are themselves pianists or piano teachers. Their opinions of public piano playing are therefore, of course, colored by their own ideals. That is natural. It is a thing to be expected, but also to be weighed. The fact that none of them is a pianistic star, or that their teaching has not produced stars, does not necessarily discount their ability to criticize; but one may at least entertain the suspicion that a pianist whose work appeals as strongly to a select audience as did Borchard's possesses ideals worthy of as much respect as any of our local critics.

Fault was found with Borchard's reading of the Schumann concerto. That is a matter of taste. We know of no artistic law compelling a Frenchman to give a German interpretation to a German composition, any more than an American painter should be expected to paint in the Dutch style when he goes to Holland for subjects. In the sister art, new treatment of old themes is encouraged. Is it presumptuous to be original?

But all that is fodder for the musicians to chew, and the piano trade is not interested directly in that phase of the art. There is this important quality in Borchard's playing, that one does not have to be familiar with the composition to appreciate it. It is music, whether conventional or unconventional. The tone is there; and to the listener whose acquaintance with the composer's work, or with the conventional interpretation of the work, is not such that increased tempo in this passage, or retarded tempo in that, antagonizes preconceived ideas of what is correct, the aural effect is one of continuous pleasure. The Chicago critics conceded this point. It is a pity, however, that several of them passed over it lightly, as it is the one thing that grants piano playing a distinctive place in musical art. To ignore it, to exalt interpretation above it, is only to give false ideas to young pianists, now learning the business of demonstrating pianos, and who hope eventually to become so well fitted for the business that they will secure engagements from American piano manufacturers. "Business" it is. Moreover, it is peculiarly an American business. America is the field, the only field that offers satisfactory return for the grueling labor of preparation. Ninety-nine in every hundred of our piano students will play in America or not at all. Ninety-nine in every hundred will owe their success to the American piano trade if they achieve success. And not one in a hundred will be genuinely successful unless they learn that tone is what the American piano manufacturers pay for, and the one thing their audiences can appreciate to the fullest.

"The Thing That Really Matters."

It is almost a sin for teachers and critics to become so engrossed in the purely intellectual phases of music that they neglect or underestimate the primary fact that music is for the ear first of all, and should be pleasing to the ear before appealing to the mind. The practical side of music is tone. Without tone, no pianist will ever achieve a spontaneous success. His erudition may impress the public, good advertising may bluff audiences into respectful attention, but the cordial indorsement that comes from the heart and expresses itself in terms of sheer pleasure will reward only those pianists in whose playing lies the quality that touches and excites sympathetically the physiological vibratory processes of the human ear.

Mr. Gunn, of the Tribune, came near expressing this truth, when, in writing of the Borchard concert, he said: "It is a pleasure to be in the position of indorsing the opinion of the public, because that is the only thing that really matters."

The opinion of the public is not the only thing that matters, but is the thing that matters most, both practically and artistically speaking. In instances, public opinion goes wrong. We know this from the fact that it corrects itself sometimes, discards one estimate and takes another.

But appreciation of tone is not a matter of opinion, but of physical sense. It is possible to enjoy music without forming an opinion of it. The so-called "opinion of the public" respecting a musical performance does not often deserve the name. There was no conscious, analytical

effort; therefore no opinion. The thing termed opinion is merely the reflection of pleasure (or displeasure) sensed by the auditory nerves. But for that very reason, because it is not opinion, it is apt to be right. At any rate, the ability to please this spontaneous, natural sense of tone is something that matters a great deal in piano playing.

The Mozart Sonata.

Borchard's encore number, the Mozart sonata, delighted the audience even more than the concerto, and undoubtedly was the thing that won for him the tribute of ten recalls. The sonata also pleased the critics, without exception. Well it might, for better Mozart playing was never heard in Chicago, not excepting the efforts of the acknowledged "masters of the keyboard." Lovelier tone quality would be difficult to imagine. To be sure, this composition is familiar, and it is called simple, but the presentation which Borchard gave it is not familiar, nor simple except in the sense that great art is simple. When Borchard appears in other cities this season, he should play the Mozart sonata, or compositions of the same order, by request of the local piano men, for just such revelations of charming tone quality as Borchard gave at Orchestra Hall sustain the popularity of the piano. No amateur pianist could have heard the Borchard encore without aspiring to imitate it. Such playing is an education. Hearing it, every man,

woman or child who "plays a little," is bestirred to play better; every owner of a player-piano goes home and takes up the study of musical expression with new enthusiasm and greater ability. Interest in piano playing is stimulated.

As the editor of this paper said in the preceding issue, a piano concert or recital by a master of tone production is an advertisement for every piano dealer doing business in the town where the performance is given. The principal benefit should, and probably does, go to the dealer representing the piano used by the artist, but every dealer derives some benefit, and every dealer could derive more if advantage were generally taken of such opportunities. A piano recital or concert is an advertisement of piano playing as an entertaining and educational art.

Some dealers seem to think that the only way they can get any benefit out of a musical entertainment is to give the entertainment themselves, in their own warerooms, or in a public hall under their own management. But as the expense is apt to be heavy, they usually engage local artists of more or less questionable ability, who will give their services gratuitously or for a small fee, and the affair really fails of its purpose, although it may appear to have been successful. If dealers would co-operate more generally, would work with the manufacturers who engage the foremost artists for concert tours, or would

even refrain from the senseless and suicidal practice of "knocking" concerts in which rival pianos are used, the money appropriated annually for advertising pianos through public playing, could be applied to greater advantage for all concerned.

When a man like Borchard plays publicly, every dealer in the town should be present, and should see to it that his salesmen are present, and that they mingle with their acquaintances in the audience during the intermission and after the close of the program, speaking to them of the artist and his playing, doing their utmost to stimulate the interest in piano playing which such a performance naturally arouses.

This kind of work, following up the work of the demonstrator, will yield substantial results, and the benefit will not flow in only one direction.

Attendance at a public concert or recital in which the artist uses a rival piano should not be considered a violation of trade ethics, even when such attendance is for the purpose of picking up prospects or cultivating probable customers. The dealer representing the piano locally gets the direct advertisement, which is all the special reward he deserves. If the entertainment is open to the general public, and if other dealers and their salesmen buy tickets, they have as good a right to be present as the dealer whose piano is used.

GRAND OPERA IN BOSTON.

BOSTON OPERA HOUSE.

"Rigoletto," November 9.

The second operatic offering of the week brought Verdi's "Rigoletto" with the familiar and yet unfamiliar cast which follows:

Gilda	Lydia Lipkowska
Maddalena	Maria Claessens
Countess Ceprano	Anne Roberts
Giovanna	Grace Fisher
Paggio	Jeska Swartz
The Duke	Florencio Constantino
Rigoletto	George Baklanoff
Sparafucile	Jose Mardones
Count Monterone	Giuseppe Perini
Marullo	Attilio Pulcini
Count Ceprano	Frederick Huddy
Borsa	Ernesto Giaccone

This apparent paradox may thus be explained. Where two talented young artists like Baklanoff and Lipkowska are concerned the change from season to season is marked by such tremendous growth that the vocal and histrionic delineation of last season becomes truly a thing of the past by comparison with the poise and assurance now evident. With Constantino again, past master as he is of the supreme art of bel canto, the change is noted in the silvery splendor of a voice rested and refreshed after a strenuous season of hard work. The music, too, ever old and still new in its lovely melodic content, always must appeal to the many lovers of opera who are not concerned with the introspective mazes of much of the more modern output, and who go to hear Italian opera because of its frankly tuneful appeal, and because, too, of a tenor like Constantino, who acts, looks and sings the part of the gallant suitor to the life. No severer contrast, therefore, could well be imagined than the dwarfed misshapen figure of Rigoletto—the miserably vindictive little hunchback with his absorbing love for his daughter, and detestation of all mankind, as typified by Mr. Baklanoff. Both text and music make this the dominating role of the opera and Mr. Baklanoff delves into its characterization with the ardor and temperament of a thinking man born and bred in a country where neuroticism caused by the inhuman conditions prevailing, and fanned by the pall of misery hanging over everything, finds a fruitful field for all such horrible manifestations. His Rigoletto, therefore, is not a pleasing characterization, but one absolutely true to life. For instance, nothing more pathetically heartrending could well be conceived than his half gliding, half crawling entrance among the courtiers, seeking news of his daughter, to the accompaniment of Verdi's matchless measures. But then these instances might be enumerated times without number, but why reiterate, since the verdict of a great histrionic perception aided by a noble vocal equipment nobly handled would cover all without further words and give a great artist only his just due? While the careful delineation of Gilda is most important in the scheme of this work, still Madame Lipkowska has not the scope in this that she has in some of her other parts. What there is, however, she handled in a masterly manner, her voice having become amplified, and the vocal pyrotechnics coming out fleetly and clearly with greater body of tone and commendable ease, although the intonation was not always faultless. Among the lesser parts, Mr. Mardones stood forth a dignified Sparafucile who took himself and his life work seriously and sang the part allotted him with fine artistic skill. Mr. Perini was likewise successful while Madame Claessens made a sad farce of the youthfully

coquettish Maddalena. Mr. Goodrich conducted admirably throughout and the brilliant audience, pleased with the return of last season's favorites, greeted them all tumultuously as they appeared, and recalled them a number of times between the acts.

"Otello," November 11.

As a matter for comparison between "Rigoletto" and "Otello" the work done by Verdi in this later opera marks a distinct and notable advance in his style. The influence of Wagner is plainly seen in the larger and more serious work allotted the orchestra, which is here used more as an integral part of the story rather than a gracefully pleasant accompaniment to the art of bel canto. The flow of melody is always apparent, but with it, too, come glimpses of guiding motives—come also a breadth and sweep of elemental passions, strongly and turgidly outlined, keeping pace for pace with the brutal passions outlined by the text, and so on to the sordid close, when the Verdi of old again appears in the exquisitely lovely "Willow Song" and the "Ave Maria," allotted the hapless Desdemona prior to her death. The performance of Friday night was one of those fortunately ideal combinations of opera and its delineation dovetailing that make such a performance one to be harked back to with a reminiscent indrawing of the breath and a feeling of gratitude to the giver of all good in thus vouchsafing mere mortals so great a treat. To it came the following cast:

Othello	Mr. Slezak
Iago	Mr. Amato
Cassio	Mr. Devaux
Roderigo	Mr. Stroesco
Lodovico	Mr. Mardones
Montano	Mr. Pulcini
A Herald	Mr. Letol
Desdemona	Mme. Alda
Emilia	Mme. Claessens

Amato scored a triumph as Iago. Sly, subtle, a lover of evil for the sheer evil in his makeup, he projected his intentions over the footlights so forcibly that without the least hint of overacting he held the center of the stage for all the world like a spider in the center of his web, magnetizing every one so strongly that by the mere change of tone, nuance and inflection, he was able to work all according to his own mood and intention. Madame Alda, too, was most effective as Desdemona, making her the sweetly trusting womanly woman of Shakespeare's text in action and singing the "Willow Song" and "Ave Maria" at the close with a simplicity of style, tinged with the foreboding shadow of her coming doom, which gave her performance the stamp of the thinking woman. Of the minor characters, Mr. Devaux served Iago well as his foolishly trusting tool, and Mr. Mardones acquitted himself excellently as Lodovico, while Madame Claessens filled effectively the allotted space in the dramatic picture taken by the kindly Emilia. A review of this successful evening, however, would hardly be complete without a word of praise for Mr. Conti, who came in for a good share of the plaudits for his excellent reading of the score, and a word of praise also for the fine singing of the chorus and the more than adequate scenic setting of this great masterpiece, which will make a notable addition to the repertory scheduled for this season's performance.

"La Tosca," November 12 (Matinee).

Puccini's "Tosca" and the subjoined cast united in a performance of singular merit on Saturday afternoon, when

a sold out house should have greeted the participants, but opera and all else must give way when a Harvard football game is on the tapis, hence the performers were greeted by a half filled house only. In considering the performers we are again confronted by the spectacle of an artist like Baklanoff grown entirely beyond his impersonation of the Scarpia we knew last season. Mr. Jadlowker made a spiritedly romantic figure in action, and a lyric tenor of splendid vocal attainments in his characterization of Cavaradossi. Mr. Moranzoni, the young conductor new to Boston, who made his debut on this occasion, well deserved the enthusiastic applause which brought him before the curtains in conjunction with the artists at the close of the second act.

The cast follows:

Flora Tosca	Carmen Mells
Mario Cavaradossi	Mr. Jadlowker
Baron Scarpia	Mr. Baklanoff
Cesare Angelotti	Mr. Perini
Il Sagrestano	Mr. Tavecchia
Spoletta	Mr. Giaccone
Sciarrone	Mr. Pulcini
Un Carcereiro	Mr. Huddy
Un Pastore	Miss Rogers

"Lucia," November 12 (Evening).

A so called popular performance of the above named opera at half rates, with a cast generously apportioned by the management, as used on other nights, brought a sold out house with its consequent enthusiasm, particularly for its favorites, Madame Lipkowska and Mr. Constantino. The role of Lucy is one which Madame Lipkowska has made entirely her own by virtue of youthful charm and beauty, united with a voice which lends itself admirably to the peculiar pathos of the part because of its timbre. All this was made more than ever evident at this performance when the audience rewarded her even as she deserved. The Edgar of Mr. Constantino again became the heroic and romantic figure of the tale, and this, united to his glorious singing, made a combination scarcely found elsewhere in the operatic firmament of today. With the first week thus auspiciously begun, the public soon must begin to feel that \$5 opera is well worth the price and more when performances of the aforementioned caliber are given in return. This was the cast:

Edgar	Florencio Constantino
Henry Ashton	Rodolfo Fornari
Norman	C. Stroesco
Raymond	Giuseppe Perini
Arthur	Ernesto Giaccone
Lucy	Lydia Lipkowska
Alice	Ruby Savage

GERTRUDE F. COWEN.

Madame De Pasquali Delighted with the West.

Bernice de Pasquali, soprano, of the Metropolitan Opera House, who has just completed her tour of the West, where she has been appearing in joint recitals with Antonio Scotti, will give a song recital at Terre Haute, Ind., on November 22 and on November 30 she will be soloist with the Cincinnati Symphony Orchestra at Detroit. On December 8 she will appear in concert with the French pianist, Adolphe Borchard.

"I am delighted with the treatment I received in the Far West recitals," writes Madame de Pasquali to her manager, M. H. Hanson, of New York. "Everywhere I sang I found a sympathetic response on the part of the audience to every musical effort I made. And I am looking forward with pleasure to the many return engagements which have been offered me."

BOSTON SYMPHONY CONCERTS.

The twenty-fifth season of the Boston Symphony Orchestra concerts in New York began in Carnegie Hall on Thursday evening, November 10, with a program that, to a certain extent, illustrated the flattery of imitation, for it repeated Rachmaninoff's second symphony, written in E minor, which was produced here last year, on January 14 in Carnegie Hall, by the Russian Symphony Society, which is not Russian at all. The Russian Symphony Society is a New York organization, consisting of American citizens, who, before coming here, left Russia because Russia is not fit to live in by a certain class of people, who, notwithstanding their work and their energy and their sobriety and their honesty and their adherence to a principle, are not recognized as human beings in that country. This shameless state of affairs drives them to other countries, and here in this land they are trying to do their best, and in music also; consequently, as Americans, they should abandon the name of Russian and call it the American Symphony Society.

This was the Boston Symphony program:

Symphony in E minor, No. 2, op. 27.....Rachmaninoff
Aria from Jeannot et Colin, an Opera Comique (1814).....Isouard
Brandenburg Concerto No. 3, in G major, for three violins,
three violas, three violoncellos and bass.....Bach
Aria, Miserere: O segno, O non desto?.....Mozart
Overture, Egmont.....Beethoven

The New York Sun says, in speaking of the concert, that the Rachmaninoff composition, when it was played by the so called Russian Symphony Society, failed to make any very definite impression. Well, it is difficult to understand how the same name could be attached to the two works as they were played by the two organizations. When the symphony was played by the Russian Symphony Orchestra it did not sound like a Russian symphony. On Thursday night it sounded exactly as most of the Russian works sound. Anton Wittek, the concertmaster of the Boston Symphony Orchestra, knows what to do in emergencies and carried the strings with him in fine shape. The question, after all, is whether a work like this Rachmaninoff is a symphony, if Beethoven and Brahms wrote symphonies. Considering that those are the standards from which to measure a work of that order, it is impossible to place the Rachmaninoff work in the line of symphonies. It may be a suite; it may be a combination of rhapsodical movements, but classical art rejects it absolutely as a symphony.

Thus far the Russians have failed to utter through music any more than a national wail or a triumph when it is dedicated to their Czar, and as there is a sympathy for the misfortunes of a government that has not yet attained the ideals of enlightenment and that embodies within itself hundreds of thousands of human talents that are unable to flourish because of national evils, we have that sympathetic tendency that permits the Russian music to ingratiate itself. As absolute music it has made no impression as yet. Not a work of a Russian has been standardized. There is not today a Russian opera outside of Russia standardized, not even "Glinka"; not even "The Merry Wives of Windsor," which is not purely Russian. In symphonies there is not one, the "Pathétique" of Tchaikowsky having gone the path of all of them. Rubinstein is dead, even on the song recital stage. At home he is no longer sung, including his beautiful song, "Es blinckt der Thau." All the moderns are in the same class with slight deviations. The line of banality is crossed by some of them, and this symphony of Rachmaninoff's is close to it, but it is a very agreeable work of the modern stencil type. It is going to remain on the symphony programs for some time, because it is written by a most remarkably gifted person, a modest man, a wonderful musician, a very attractive piano player, and an all-round capital musical fellow, most interesting, also, as a personality.

A learned essay might be written on this symphony to disclose considerable encyclopedic knowledge and the deftness of harmonic inspection, instrumental analysis and comprehensive theories on form, but many, many years in this line have convinced the writers on THE MUSICAL COURIER that the people do not care for such things, are not interested in what others think on the technic of such subjects as music, painting, architecture, archaeology and even religion. What is the general impression? That is the question asked and that is what people want to know and this THE MUSICAL COURIER has given.

There were no Boston Symphony program books to be found, and it is possible that not over fifty to one hundred were distributed. No doubt the Carnegie Hall management insists upon the carrying out of the contract with the program printer or owner who furnishes the official program for the hall. That is an advertising propo-

sition which should be cultivated. If there were no advertisements in these programs they could not be so large and there would not be so much advertising and so little music in them. If there were no contracts with program owners or printers the concert patron would have a neat little program which they could tuck away into a little silver bag or a vest pocket. Bulky programs cannot be taken home.

But the best of all things in conjunction with the official hall programs consists in the abatement of the program notes. This is not written for the purpose of excluding Philip Hale's program notes from being read in New York, because they are of the best; but, after all, it is a great pleasure to sit down and listen to a concert without a program analysis and to be permitted to have one's own ideas and views and impressions without, before the performance, reading what it means, when it does not mean anything. There is no possibility to explain music through words. As Talleyrand said: "Language is meant to disguise thoughts." If the program writer were really able to write what it means, he could write the composition and he would not be writing the program notes. Music does away with language and takes its place, and, therefore, language which is used to explain music interferes with the very object and aim of music.

A Frenchman at Carnegie Hall listening to the Boston Symphony Orchestra concert, without being able to make out the English program notes, if he were musical, as the average person is who attends concerts, would enjoy it from the fact that he could not read the explanation of it. To explain music is vain, valueless, objectless; therefore the musical papers that attempt to do such things cannot exist and never did. Far be it from this paper to tell people how to listen to music. That is left to the gorgons and their male intellectuals.

By the way, the writer nearly forgot to mention that Miss Farrar sang. The vocal numbers were in her hands, or rather, in her throat; but they did not come out. The trouble with her is a distorted rhythm and Mr. Fiedler had to follow with rare judgment. Not even did she wait for the introductory phrases to finish before she broke into the first aria. There is fine vocal quality there, but the intelligence that makes for art is lacking, and it is already noticeable that her pitch is uncertain. Miss Farrar can find some teachers here in New York who can put her into good shape. There is no doubt that she will reject this advice, because she would be under the impression that it is not meant well. This, of course, is a sorrowful state. Even our friends are at times most valuable to us.

The presence of Melba as the focus of the Boston Symphony Orchestra concert on Saturday afternoon, November 12, filled every bit of available space in Carnegie Hall and testified to the consistency of public taste in symphonic spheres. The orchestra in its lonely capacity might be the very acme of virtuosity in its line, yet it cannot attract as many people as one renowned singer can. That is the difference between music and art. Which is which?

One would not expect Brahms' F major symphony to be a lodestone, no matter if played as well as the Bostonians do it; there are not today many persons on this globe who could be depended upon to go to hear a Brahms symphony. One thousand in New York or London? As many as that? Doubtful. But admit two thousand for each town. The "Manfred" overture is merely an opening and is useful as such in such a concert. And Sibelius, one of the choice musical spirits of the North, a worthy son of Wotan, gives us pleasure with his tone poem "Finlandia," now well known where poem tones are played. Even such a musicianly work as "Puck," an overture by Gustave Strube, could not be expected to fill a large house, because the old, set gems themselves fall short. But it should, for Mr. Strube, a member of the Boston Orchestra, who dedicated "Puck" to Conductor Fiedler, is firmly equipped for the grateful work of composition. Mr. Strube loves the intricacies of nowadays' instrumentation. To furnish tonal contrasts is not difficult, but to make these contrasts fit the general color scheme, to give them rational bases, to assimilate the musical formula with the character of the timbre, means more than the possession of talent as an instrumentalist; it means musicianship of a high order. We do not propose to explain in words what Mr. Strube explains with music, and those who heard "Puck" were sufficiently influenced by the name to appreciate that the composition was not an advertisement of a New York comic paper. The manner in which Mr. Strube's intentions are explained by some of the apologists of our daily papers leads us to conclude that this point was to be impressed upon the minds of their readers.

But Melba made the people stand it and listen, some thousand standing all the time waiting to hear her. "Dove

Sono," by Mozart (as we are supposed to know), and the very angry or rather mad scene of the incongruous "Hamlet" affair were her selections, and the manner of singing them was also most select. And she did sing—really, actually emitted the usual beautiful quality of tone and embellished it by giving it all the shades and hues of a perfected style of vocalization, superb in its control and display. When we consider the painful exhibition of breathing by Sembrich, the raising of the shoulders, the pumping of the air, the straining of the whole frame in order to reach the upper octave notes, and then observe the breathing apparatus of Melba in action, the poised muscular system, the graduated, natural inhalation and exhalation, the resulting ease of utterance, enabling the singer to do with a phrase or a passage what she wishes, we realize visibly how impossible it is to sing properly with a defective physical system of singing—physical. The mental or the intellectual forces, the musical artistic element, these factors may be active and desirous to fulfill the objective; but it cannot be attained unless the physical basis is in condition. With Melba we see the operation of the physical action; that, joined with what we hear—the resultant—makes the visible and the invisible combination. Or rather, we do not see, with Melba; we see the operation with Sembrich and it should never be seen, only heard.

Melba's tour this year is a financial success of the first order, as it should be. As we go to press we learn that the concert in the small city of Ottawa brought 5,000 odd dollars. In towns of 3,000 inhabitants \$3,000 have been paid to hear her, the people from the surrounding country flocking to the concerts, paying any unreasonable sums to hear her. Why not? There is just one Melba. She represents today what Patti did a quarter of a century ago. It is vocal history repeating itself.

Irene Armstrong Funk's Song Recital.

It is always a pleasure to see a young artist begin right. Irene Armstrong Funk, an American singer, who has been trained in Paris, introduced herself to her first New York audience in Mendelssohn Hall Wednesday afternoon of last week in a program not modeled after that of any other singer. Besides creating a favorable impression by the choice of her songs, Miss Funk on more personal acquaintance showed herself to be the possessor of a light and flexible soprano voice of agreeable quality, and a refined and charming stage presence. Her diction of both French and English is good, and in singing Miss Funk disclosed other attainments that indicate that she is musical and a profound student. Only one who has musical knowledge and aptitude for serious study could have learned the songs on Miss Funk's list. If any one doubts it let him or her try.

Mrs. Edwin N. Lapham assisted Miss Funk in the following program:

Se Florindo è fedele.....A. Scarlatti
Mi lagnero tacendo.....Handel
Dites que faut-il faire, Eighteenth Century Air,
Arr. by Pauline Viardot
Dormez-vous (Old French).....Arr. by Weckerlin
Yes, I'm in Love (Old English).....Dr. Arne
Shepherd, Thy Demeanor Vary (Old English).....Brown
Pastorale.....Bizet
Le Bonheur est chose légère.....Saint-Saëns
Pourquoi rester sautelette.....Saint-Saëns
Chevaux de Bois.....Debussy
Aquarelle (Green).....Debussy
Ils étaient trois petits chats blancs.....Pierné
Vieille Chanson.....Thomé
Chanson de Musette.....Thomé
Elfen Lied.....Wolf
I Have a Lover True.....Wolf
Mejnem Kinde.....Strauss
American Indian Songs.....Caldman
From the Land of the Sky-blue Water (Omaha Tribal Melody).
The Moon Drops Low (Omaha Tribal Melody).
There Sits a Bird on Every Tree.....Foute

In the case of the young singer of last Wednesday, as in that of other Americans who have received their vocal finish in Paris, there is nothing that she learned abroad that could not have been better taught in New York. Teachers with big reputations often end by confusing the minds of their brightest pupils, and thus the training received proves a handicap rather than an advantage in making a career. However, Miss Funk, aided by her intelligence, is on the road to overcome some extreme Gallic ideas in singing. She gave evidence of this by the delightful and spontaneous manner in which she sang the old French air, "Dormez-Vous," arranged by Weckerlin. She sang it so well that the audience redemanded it. In the modern French songs, Miss Funk left no one in doubt about her schooling, but it was creditable to a young singer at the beginning of her career to interpret these eight songs as she did. It was no simple task, as any singer could tell some of the critics, who, judging by their criticisms, either did not hear the songs, or, if they heard them, underestimated the variety of style and sentiment required to present them. The songs in German and English on the last group made an equally good impression. The fair singer was rewarded with some beautiful flowers and very warmly greeted by an appreciative public.

GRAND OPERA IN CHICAGO.

AUDITORIUM.

"Cavalleria Rusticana" and "Pagliacci," November 7.

CHICAGO, November 13, 1910.

The double bill was the first offering of the second week of grand opera, and was given with the following casts:

CAVALLERIA RUSTICANA.

Santuzza Carolina White
Lola Tina di Angelo
Turiddu John McCormack
Alfio Wilhelm Beck
Lucia Giuseppina Giaconia
Musical director, Attilio Parelli.
Stage director, Fernand Almanz.

PAGLIACCI.

Nedda Jane Osborn-Hannah
Canio Amadeo Bassi
Tonio Mario Sammarco
Silvio Alfredo Costa
Peppe Emilio Venturini
Musical director, Ettore Perosio.
Stage director, Fernand Almanz.

Carolina White, who won much success last Saturday evening in the part of Santuzza when "Cavalleria" was given at popular prices, deepened the good impression. Her interpretation of the role was temperamental and poignant, and vocally she was all that could be desired. The Alfio of Wilhelm Beck suffered through poor acting as well as singing. Giuseppina Giaconia as Mama Lucia seems to have an erroneous understanding of her part. This artist, for reasons known only to her, played the part made up as a young lady, and considering the build of the tenor, her appearance was somewhat grotesque. Probably Madame Giaconia wants to appear young; if such is the case her voice does not reveal youth and vocally she labored under great difficulty. Attilio Parelli had the orchestra well in hand throughout the evening. In "Pagliacci" the success of the performance was won by Mario Sammarco, whose impersonation of Tonio was a great feature. Chicago has heard many Tonios, but none has approached the height of Sammarco. He gives to this character hatred, passion and despair which is impressive in the extreme. Vocally the role is admirably suited to his voice, and after the prologue, which was superbly rendered, the singer won an ovation and was recalled many times before the performance was allowed to continue. Amadeo Bassi sang the part of Canio with good understanding and acted in a convincing manner. The other roles were in good hands, and Ettore Perosio conducted the score most creditably, and the stage settings were all that could be desired and showed the art of Fernand Almanz.

"La Boheme," November 8.

"La Boheme" was given last Tuesday evening with the following cast:

Rodolfo John McCormack
Schaunard Armand Crabbe
Benoit Francesco Daddi
Mimi Lillian Grenville
Parpignol Dante Zucchi
Marcel Alfredo Costa
Colline Nazzareno de Angelis
Alcindoro Pompilio Malatesta
Musette Alice Zeppilli
Sergente Nicola Fossetta
Doganiere Michele Sampieri

Lillian Grenville, the Canadian prima donna, made her debut as Mimi and impressed most favorably. Her voice is large and of pleasing quality, her interpretation interesting, and her success in every way was well deserved. This being said about her, the balance of the cast was not as satisfactory as the other performances given so far by the Chicago Grand Opera Company. Rehearsals are needed for this production, which will be repeated with an entirely different cast next Wednesday, when Madame Melba will appear as Mimi. The audience last Tuesday evening was somewhat cold in its attitude. Alice Zeppilli sang the music with good taste and her song in the street scene was received with applause. The orchestra, under the direction of Ettore Perosio, played too loud from the beginning to the end of the opera and drowned the voices of the singers to such an extent that at times it was utterly impossible to hear any of them. Lack of training was apparent, and the result a great disappointment to the hearers. The stage settings were conventional and several mishaps were noticed, especially in the third act, when the door of the barrier would not stay open, thereby causing hilarity among the chorus members, some of whom were clad in summer attire, though

this scene represents the middle of winter and most of the principals looked frozen. Those are details which, no doubt, soon will be remedied, and the performance Wednesday evening is looked forward to with great expectation.

"Louise," November 9.

The premiere of "Louise" in Chicago took place before an immense audience and one representing the highest social and artistic circles of the city. The cast was as follows:

The Father Hector Dufranne
The Mother C. Bressler-Gianoli
Louise Mary Garden
Julien Charles Dalmores
A Nectambulist Edmond Warnery
King of the Fools Emilio Venturini
The Painter Nicola Fossetta
The Sculptor Denise Defrere
The Student Gustave Duclef
The Song Writer Emilio Venturini
A Young Poet Marius Sperte
First Philosopher Armand Crabbe
Second Philosopher Charles Meyer
A Rag Picker Gustave Huberdeau
A Young Rag Picker Mabel Riegelman
A Coal Picker Denise Morris
A Newspaper Girl Vera Allen
A Milkwoman Minnie Egner
First Policeman Joseph Demottier
Second Policeman Jean de Keyser
An Apprentice Gabrielle Klirk
A Street Arab Suzanne Dumesnil
A Street Sweeper Marion Walker
An Old Clothes Man Francesco Daddi
A Bird Food Vendor Serafina Scalfaro
A Junkman Constantin Nicolay
A Dancer Ester Zanini
Blanche Minnie Egner
Marguerite Adelaide Carroll
Suzanne Vera Allen
Gertrude Giuseppina Giaconia
Irma Marie Cavan
Camille Serafina Scalfaro
Elise Denise Morris
Jeanne Lillian Rogers
Henrietta Mac Johnson
Madeleine Marie Borchardt
The Forewoman Marion Walker
An Errand Girl Suzanne Dumesnil
A Chair Mender Giuseppina Giaconia
A Peddler Gustave Duclef
An Artichoke Vendor Wilhelmina Duclef
A Carrot Vendor Emilio Venturini

"Louise" has been reviewed so often and at such length in THE MUSICAL COURIER that no extended analysis of the work is called for at this time. Mary Garden won a triumph and though her vocal attainment was not all that could be desired, the artist at times being guilty of singing out of pitch, she sustained the reputation she made in the title role, which she sang over two hundred times at the Paris Opera Comique and at the Manhattan in New York. Dalmores, the famous French tenor, made his debut as Julien, in which role he proved his worth as a heroic tenor, but this part gave him only a limited chance to show his wonderful art. He impressed as being the possessor of a beautiful voice and dramatically gave to the role a touch of personality which proved beyond a doubt that he is a master in portraying the part. No doubt Dalmores is sure to find favor in Chicago, where he will be one of the most popular singers appearing at the Auditorium. Dufranne, as the father, was satisfactory, likewise C. Bressler-Gianoli, who interpreted the part of the mother with good understanding. The balance of the cast was in capable hands. The costumes, stage settings, scenery and accessories were lavish and especially the panorama of Paris in the third act, which brought applause from the audience. At the close of this act Dalmores, Garden, Campanini and Almanz were recalled many times before the curtain. Only at the end of that act was any enthusiasm registered, applause being rather cold, and only polite. It is too early in the season to say whether "Louise" will meet with success in Chicago or not. The receipts for this performance amounted to \$11,000, and the opera will be repeated next Monday evening with the same cast.

"Tosca," November 10.

An interesting presentation of Puccini's "Tosca" was given before a good sized audience. The cast was as follows:

Flora Tosca Jeanne Korolewicz
Mario Cavaradossi Amadeo Bassi
Baron Scarpia Mario Sammarco
Cesare Angelotti Constantin Nicolay
The Sacristan Pompilio Malatesta
Spolella Dante Zucchi

Sciarrone Nicola Fossetta
A Jailor Michele Sampieri
A Shepherd Boy Minnie Egner

Jeanne Korolewicz, who essayed the title part, gave a better account of herself than she did in the opening performance, "Aida." She portrayed the heroine sympathetically, admirably and graciously, yet without the dramatic effect which we have been accustomed to by other Toscas. Sammarco, as Scarpia, gave a splendid account of himself and vocally was the best ever seen on a Chicago stage. Bassi, as Cavaradossi, was somewhat conventional, yet he sang the music with good effect. The other parts were well handled and the reading of the score by Parelli was excellent.

"Aida" (Matinee), November 12.

"Aida" was presented this afternoon. The cast included Mmes. White, Cisneros and Riegelman and MM. Bassi, Sammarco, Nicolay and Malatesta.

The first performance of Richard Strauss' musical drama "Salome" will take place on Friday evening, November 25, at 9 o'clock, with Mary Garden in the title role and Charles Dalmores as Herod. This gala performance will be given in addition to the regular subscription performances and the prices have been raised from \$5 to \$7 for the main floor and the second gallery from 75 cents to \$1.50.

"Il Trovatore," Saturday, November 12, 1910.

The second popular price performance last Saturday night brought forth one of the best casts heard since the opening of the season, and the audience, one of the largest recorded, was truly appreciative. The particular star of the evening was Nicola Zerola, who has been heralded as one of the foremost Italian singers, and it may be said in all sincerity that all the praise which preceded his debut here was justified in every respect. From the first Zerola proved that he is the best heroic tenor heard so far in Italian roles with the company. His Manrico is remarkable not only because of his marvelous voice, but on account of his histrionic ability and distinguished appearance. His success was overwhelming, and it is to be hoped that he will appear many times during the season. Alfredo Costa as the Count was not completely satisfactory. His voice is limited, and, unfortunately, at times he wandered from the pitch. Constantin Nicolay made a splendid Ferrando, and was convincing at all times. Jeanne Korolewicz as Leonora was heard to advantage. Bressler-Gianoli as Azucena infused her part with dramatic fervor. The other artists were satisfactory. The orchestra under Parelli played in a languid manner.

RENE DEVRIES.

Later Chicago Opera Notes.

The popular bill for next Saturday evening will be "Faust," to be given with Lillian Grenville as Marguerite, Charles Dalmores will be Faust and Vittorio Arimondi, Mephisto. In the afternoon "La Traviata" will be sung with Melba as Violetta.

Rosa Olitzka, contralto, and for several years a resident of Chicago, has just been engaged by Manager Dippel to appear with the Chicago Grand Opera Company in several of her best roles.

At the presentation of "Il Trovatore" several out of town managers were present, among them being Victor L. Smith, of Atlanta; Mrs. F. H. Snyder, of St. Paul; Guy Golterman, of St. Louis, and Clara Bowen Sheppard, of Milwaukee.

College of Music Faculty Concert.

Messrs. Hein and Fraemcke keep College Hall open constantly during the season with faculty concerts, students' recitals, lectures, etc., the most recent event being a concert in which several teachers participated. William Ebann, cellist, played his own "Theme with Variations," an effective work in A minor, to open the program. William Doenges played a movement from the Paganini violin concerto, overcoming its enormous difficulties with ease. Marcus Kellerman, bass-baritone, sang: "Boat Song" (Ware), "At Dawning" (Cadman), "In a Garden" (Hawley), "Aus der Rosenzeit" (Von Fielitz), "Allerseelen" (Strauss), "Morgen Hymne" (Henschel).

One could but admire the tenderness and beautiful quality of the high F in Cadman's song, and the daintiness of Harriet Ware's well known "Boat Song." There was fine climax in Henschel's "Morning Hymn." Quite the big thing of the program was the Tchaikowsky trio "In Memory of a Great Artist," the piano part played by August Fraemcke as only such a completely equipped technician and broad musician can, Messrs. Doenges and Ebann collaborating efficiently. The hall was crowded, which is usual at these very educational and beneficial affairs. November 18, at 8:15, a students' concert will be given.

ADOLPHE BORCHARD'S RECITAL.

Brilliant Debut of French Pianist.

Adolphe Borchard, premier prix of the Paris Conservatoire, demonstrated last Friday evening, November 11, in a piano recital in Mendelssohn Hall, that they are developing some very fine virtuosi on the banks of the Seine these days, and know how to equip them with that solid musical foundation whose possession is a sine qua non for every public performer with a true interpretative message.

Monsieur Borchard elected to appear in the attached program, which contained several striking departures from the conventional recital schedule:

Sonata, op. 27, No. 2.....Beethoven
Suite, op. 90.....C. Saint-Saëns
(First performance.)

Thème et Variations.....C. Chevillard
Sonata, C major.....Mozart
Valse, A flat.....Chopin
Valse, A minor.....Chopin
Valse, E flat.....Chopin
Nocturne, G minor.....Chopin
Polonaise, op. 53.....Chopin
La Regatta Veneziana.....Rossini-Liszt
La Danza (Tarentella).....Rossini-Liszt

To begin with, M. Borchard commands a facile and effective technic, equal to any and all the modern demands of speed, strength and smoothness. When that is said, the matter of mechanism may be dismissed at the very outset, as it ought to be, in the case of a Paris Conservatoire product, and indeed, in the case of all the public players of exceptional quality.

There is such a thing, too, as technic in the matter of tone, for minute gradations of dynamics and the various "color" modulations may be brought forth only through trained and infinitely resourceful control of the finger motions and muscles. To M. Borchard, such skill is of especial importance, as he inclines to a style of pianism wherein tone, pedal and coloring must be combined in perfect accord to create the effects intended. He is an impressionist, to use that much abused term properly for once, as he seems to reproduce his immediate impressions of a musical work vividly and truthfully. There are no sophisticated reserve and no overelaboration of externals in Borchard readings; they reflect natural poesy, vigor and quick imagination.

It is not to be wondered at that the younger French pianists follow the impressionistic trend, for a school of music so remarkable as that of Debussy, Ravel, d'Indy, Chausson, Dukas, etc., cannot fail to obtain a profound hold on the fertile minds of the progressive element. Ever independent and alert in matters of art, it is barely possible that the Gallic nation will give to the world that new manifestation in piano playing which will mark the first departure from the ideals exposed by Rubinstein, Tausig and Liszt, and cherished so deservedly by their successors ever since.

The Saint-Saëns suite, while ancient in form, breathed the modern spirit in harmony and rhythm, and Chevillard's theme and variations was up to date music in its most characteristic aspect, cerebral, adroit, almost cynical. M. Borchard gave effective performance to both these interesting works, and played them perhaps a trifle more *con amore* than anything else on his program—a fact not to be wondered at in view of his nationality and musical upbringing.

Beethoven's "Moonlight" sonata, not a very deep work in spite of what some wisecracks imagine, was laid bare by M. Borchard to the full extent of its picturesque meaning and eloquent content. In Mozart, the player kept to ultra simplicity of style and delivery and thereby gave the little C major sonata its correct air of naïveté and playful charm.

The Chopin pieces formed a climactic group, ending with a really fiery if not thunderous exposition of the imperishable polonaise, and the Rossini-Liszt pyrotechnics

closed brilliantly a recital full of pleasurable moments, which left a desire to hear more of M. Borchard, and that very soon, preferably in the "mystic" works of Brahms, Debussy, Franck, etc.

This young Parisian pianist surely will have success here with our public and in our salons, for he is tall, handsome, gentle mannered, modest, and so dreamily abstracted at the piano that often he forgets in his unaffected diffidence, to bow after applause—of which there were resounding quantities—or to take any other notice of his sympathetic listeners.

MUSIC IN OREGON'S METROPOLIS.

PORTLAND, ORE., November 5, 1910.

Johanna Gadske appeared before a large audience in the new Heilig Theater, Sunday afternoon, October 31. Edwin Schneider was the pianist.

Francis Richter played at a recent meeting of the Woman's Club. He is a good pianist and expects to give recitals in several States.

The augmented orchestra in the new Heilig Theater is being featured. David C. Rosebrook is the conductor, and the music begins half an hour before the curtain rises. Many patrons are in the habit of going early in order to enjoy the classical works played by this splendid body of musicians.

Irene Flynn was soloist at the T. P. O'Connor reception given in the Portland Theater, and her songs were very pleasing.

Clara Wolfe, a vocal and piano teacher of Chicago, has been visiting friends in Portland.

Elna Anderson, a brilliant pianist, was heard to good advantage at a recent recital in Eiler's Hall. She was presented by Dr. Emil Enna, the well known teacher.

The Mozart Club, a new organization, has over fifty members, and at its first meeting the following program was given: Violin solos, "Melodie" (Tchaikowsky) and "Minuet" (Beethoven), J. Mayer; contralto solos, "Blood Red Ring" (Coleridge-Taylor), "The Young Nun" (Schubert), aria from "Gethsemane" (McKenzie), Maysie Foster; kindergarten illustration, Coral Graham, with Miss Carpenter, director; valse, E minor (Chopin), Rose Mabel Carpenter; soprano solo, aria "Madame Butterfly" (Puccini), Sabine Hofer; contralto solos, "The Dawn" (d'Hardelot) and "Mavourneen" (Lang), Mrs. Joly; baritone solo, "When All the World Is Young" (Rogers) and "My Song Is of the Sturdy North" (German), C. W. Ferris; piano solo, "Aeolian Harp Study" (Chopin), Mabel Rose Carpenter.

Portland has a new singing society called "The Portland A Capella Chorus." The officers are G. G. Cramer, president; Elizabeth A. Kinsella, first vice president; Mae Breslin, second vice president; S. A. McCartney, secretary; Dr. W. Claude Adams, treasurer; Frederick W. Goodrich, director. All music will be sung without accompaniment.

Visiting artists and tourists are bestowing much praise upon the new Heilig Theater, and say it is off of the best in the United States. Calvin Heilig and W. T. Pangle, the able managers, have booked a large number of musical artists for their house.

Mrs. Raymond A. Sullivan, soprano, pleased many friends by singing Howland's "Ave Maria" at St. Lawrence Church, on October 16.

Dagmar Kelley, mezzo soprano, was heard at a late meeting of the Woman's Alliance at the Unitarian Church.

May Dearborn-Schwab and John Clarie Monteith recently sang selections from "Carmen," "La Boheme" and "Pagliacci" at the Hotel Portland. Many patrons of the Horse Show left early and went to the hotel to hear the music.

Suzanne D'Auria, of this city, has been engaged to sing Rossini's "Inflammatus" from "Stabat Mater" at St. David's

Church next Wednesday. Suza Jones will also appear and sing "Hear Ye Israel" by Mendelssohn.

A few students of the Columbia Conservatory of Music gave a recital in the hall of the conservatory on October 28, and the school will give a public recital later on.

JOHN R. OATMAN.

Vittorio Gui, Conductor.

NAPLES, Italy, October 25, 1910.

Maestro Vittorio Gui, the young musical director, who will succeed Maestro Campanini this season at the Teatro San Carlo, has been in Naples the past week to confer with Impresario Comm. de Sanna. Maestro Gui, although but twenty-four years of age, has directed during the past two years in several of Italy's most important theaters. He is of the Toscanini type of conductor, free from mannerisms, at all times elegantly reserved. His repertory is of tremendous proportions, and each work he conducts entirely from memory.

The gifted musician has recently had the honor of being engaged as "direttore fisso" for the symphony concerts to be given in Turin in 1911 during the Exposition. The other directors chosen are all musicians of note, being such men as Mahler, Richter, Elgar, Debussy, Toscanini, Mengelberg, Cajanno and Steinbach.

Maestro Gui is a Roman by birth, and received his musical education at the Accademia di Santa Cecilia. He also made his debut in Rome at the Adriano with "Gioconda." He has often directed with great success orches-



VITTORIO GUI.

Who will succeed Cleofonte Campanini as musical director of the R. Teatro San Carlo, Naples.

tral concerts at the Corea in the same city, alternating with Martucci, Mascagni, Balling and Mancinelli. It is certain that with the young man's most extraordinary gifts he will make a quick rise to international fame.

R.

Song Recital by Alice Preston.

Alice Preston, soprano, assisted by Isidore Luckstone, pianist, will present the following program at her afternoon recital, November 29, in Mendelssohn Hall:

Bois Epais, from Amadis.....Lully
Where the Bee Sucks.....Arne
Das Veilchen.....Mozart
Air de Laurette.....Gretzy
(From Richard Cœur de Lion.)

Mein Schöner Stern.....Schumann
Er Ist's.....Schumann
Die Mainacht.....Brahms
Sandmännchen.....Brahms
Allerseelen.....Strauss
Frühlingsfluten.....Rachmaninoff
Pastorale.....Bizet
Colomba, Italian folk song.....Arr. by Kurt Schindler
Chanson Triste.....Duparc
Mandoline.....Debussy
The Little Gray Dove.....Saar
Ah, Love, but a Day.....Luckstone
A Japanese Lyric.....Luckstone
Waltz.....Luckstone

Riga's Opera opened with "The Prophet." Other works heard there recently were "Martha," "Lohengrin," "Faust," "Carmen," "Pagliacci," "Cavalleria Rusticana," etc.



HENNEYWAY CHAMBERS,
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BOSTON, November 12, 1910

A hurried dash to Milwaukee betwixt and between rehearsals and animated preparation for the work of the new season of opera, as quick a return, and Alice Nielsen none the worse for the experience so far out of her present routine was able to point with modest pride to another great success meritoriously achieved at a concert given by the Arion Club of that city on Thursday, November 3. The press notices anent that appearance could not have been better, and Miss Nielsen, hailed as the "official star of the evening," is assured of a warm welcome whenever she appears again in Milwaukee. As for her work with the operatic forces in this city, the hosts of friends Miss Nielsen made by her splendid vocal and histrionic characterization of the many roles which fell to her share last season, not alone bespeak a warm welcome for her from all who heard her then, but bespeak, too, the vital interest felt by all musicians in the real creative ability of a sterling artist who has won her spurs legitimately in a career where success is a most difficult and priceless attainment.

The marriage on November 5 of Laura M. Hawkins, the brilliant pianist and teacher, and Stephen S. Townsend, the well known baritone, brought to its culmination a romance of several years' duration. The friends of the couple, and they are legion, all unite in wishing them every happiness. Mr. and Mrs. Townsend have located at 92 Mt. Vernon street, where they are to be "at home" officially on the consecutive afternoons of November 15 and 22.

Ivan Morawski may well point with pride to the steady successes achieved by Clarence H. Wilson, his artist pupil now occupying the important position of bass soloist at the Harvard Church, Brookline. Aside from his many local concerts Mr. Wilson has been engaged by Conductor E. G. Hood, of Nashua, N. H., to sing in the "Redemption" and "Aida," at the tenth annual festival of the Nashua Oratorio Society, to be held May 18 and 19, 1911.

The Apollo Club, Emil Mollenhauer conductor, opened its fortieth season with a concert held in Symphony Hall, November 9, assisted by Emilio de Gorgoza, baritone,

In speaking of the work done by this excellent organization a critical resume would be entirely out of place at this late date, since the club long ago proved itself a choral society second to none in all matters pertaining to the highest artistic aims thoroughly and conscientiously carried out. In itself, therefore, and with the aid lent it by Emilio de Gorgoza, the widely known baritone, who has just made his re-entree on the concert stage after a two years' period of absence for the purpose of further study, the evening was one of rare musical delight. Mr. de Gorgoza always has been a great favorite in Boston, and now coming back with his artistic resources splendidly enhanced, particularly on the dramatic side, he was able to give a finely romantic rendering of the "Promesse de mon avenir" aria from Massenet's "Roi de Lahore," and then with equal ease turn to the facile lightness of Figaro's air from the "Barber of Seville," which he gave as an encore to a group of songs, including the "Canto del presidario" and "A Granada," by Alvarez, with Eccila's "Tavira la Romeria" as a well contrasted closing number. The audience was large and most enthusiastic, and many encores were demanded and given.

Much interest has been aroused among the local musical fraternity by the announcement of the series of three sonata recitals to be given by Nina Fletcher, violinist, and Richard Platt, pianist, in the Palm Room of the Somerset Hotel on Monday afternoons, November 28, December 12 and December 19, at three o'clock. As these are to be given under the management of Mrs. Hall McAlister, and both the young artists rank very high in their sterling musical achievements, the programs to be rendered, which include sonatas by Mozart, Brahms, Grieg, Beethoven, Franck and the yet unheard sonata in D major of Saint-Saëns, will undoubtedly gather the representative musical audiences which such interesting offerings deserve.

Carl Baermann, the noted pianist and pedagogue, gave a thoroughly comprehensive and finely contrasted recital program on Wednesday evening, November 9, in Jordan Hall, in the regular series given by the faculty of the New England Conservatory.

From far Brookhaven, Miss. comes an exquisitely gotten up circular of the doings, both literary and musical, of

the Peripatetics Club of that city. Its particular interest for this part of the world, however, lies in the fact that every year a program of Mrs. Beach's compositions is rendered by the best local talent there available, and every year, too, an announcement of this is sent to her from these unknown admirers. Since Mrs. Beach's return from Scituate, Mass., where she and her mother spent the summer, both ladies have been cosily domiciled at the Brunswick Hotel, their Commonwealth avenue home being partially closed for the winter.

Janet Spencer, assisted by Elizabeth Ruggles, pianist, gave a delightful program of songs in Jordan Hall, Thursday afternoon, November 10, before a house of friends, who welcomed her warmly, not alone because of her former residence in Boston, but because she now returns with her artistic reputation firmly and thoroughly established by years of ripened effort and experience. This fact was unmistakably evidenced in the lightness and ease with which she manipulated her rich contralto tones in Handel's difficult air, "Furibondo spiro il vento," as also in the flowing smoothness of vocal technic and melodic line of the "Unbewegte Laue Luft" from Brahms in the opening groups on her program. The songs, "Stille Traumende Frühlingsnacht" and "Morgengesang," which followed in the same group, did not suffer in the least through this juxtaposition, and proved a tribute to the skill and daring of the program maker. Over and above all this, however, Miss Spencer possesses the power of imbuing each song with its own atmosphere to such an unusual extent that she is able to convey the musical message intact without a thought of the personal medium through which it passes.

At a recent recital of the Faelten Pianoforte School several of the advanced students presented a rather unusual program. Beginning with the overture, "La Muette de Portici" of Auber, and closing with the "Academic Overture" of Brahms, these two difficult numbers were rendered by eight players on four pianos, who exhibited a unity of ensemble highly appreciated by those present. The soloists participating were Estelle Mardon, Harry G. Starr, Gladys Copeland and Malcolm Sears, a young man of much pianistic promise, who played Liszt's second rhapsody. These Thursday evening recitals which are a feature of the Faelten School will be continued throughout the season, except during the intervening holidays when the dates will be changed.

Mona Knight, soprano, a former student of the Whitney School in this city, gave a successful recital under the auspices of the Ladies Musical Club, at her home in Kingston, Ontario, November 1.

A unique and well balanced program of piano music beginning with Couperin, going through Scarlatti and Chopin and then on to Debussy, represented by a group of pieces never before heard in this city, and closing with three Spanish dances of Albeniz was the offering of George Copeland at his recital in Chickering Hall November 10. As a pianist Mr. Copeland belongs in a class absolutely by himself. Gifted with a fascinatingly luminous tone which encompasses all shades of meaning, he revels in the shimmering twilight fancies of Debussy, depicting them with the exotic fervor of a mystic, dabbling in unholy things. By the same token of fantastic

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imagery he is able to project himself into the time of Couperin and Scarlatti and bring the young old world atmosphere to bear upon his work of that period. In the Chopin, however, he has not yet found himself, though the Spanish dances with their rhythmic brilliancy and tropic languor again found in him a sympathetic exponent. It was piano playing of a sort which must either create a niche for itself in the ranks of the great ones, or sink into insignificance—which it will be depends on Mr. Copeland wholly and entirely. A large and distinguished audience among whom were the best exponents of the pianistic art of this city, rewarded him with the genuine applause which called forth several encores.

Admirers of Mr. De Gogorza's voice and art are anticipating with great pleasure his coming song recital in Jordan Hall on the evening of November 24.

The Boston Singing Club, H. G. Tucker, conductor, announces its two annual concerts for the evenings of December 14 and 22.

The musical dates looming large in the distance are the recital appearances of Madame Jomelli and Miss Nichols on the afternoon of November 22, the debut of Adolphe Borchard, the Parisian pianist, on the afternoon of November 28, both events to be given in Jordan Hall, and the appearance of Madame Schumann-Heink in her annual song recital in Symphony Hall on the afternoon of November 29.

GERTRUDE F. COWEN.

MUSIC IN NEW ORLEANS.

NEW ORLEANS, November 9, 1910.

The Philharmonic Society inaugurated its series of concerts by presenting Madame Schumann-Heink in recital. The audience which assembled to pay tribute to the great contralto was the largest and most representative that has ever witnessed the offerings of this society. Madame Schumann-Heink sang with her usual splendor and purity of tone, which, together with her absolute mastery of vocal technic, raised the vast audience to a high pitch of enthusiasm. She sang with incomparable art, and, of course, encores were demanded. The generous artist gave two, one of which was the "Erl King," delivered with thrilling effect. Mrs. Hoffmann accompanied admirably.

Robert Lawrence will present his double Quartet on November 28 in Newcomb Hall. He will also be the soloist of the evening.

The French opera season will begin Tuesday, November 22, when the test opera, "Les Huguenots," will be presented.

An event of great interest is the concert to be given by the Fanning-Turpin combination. This will be Mr. Fanning's third engagement in this city within two years.

The Friday Morning Club, under the direction of Victor Despommer, has resumed its fortnightly meetings. The club will present the new cantata, "Sir Oluf."

News has been received of the improved health of Marguerite Samuel, the eminent local teacher, who is now in Florence, Italy, at the home of her daughter.

HARRY B. LOEB.

Effie Stewart as Singer and Teacher.

Effie Stewart, the soprano, made fame and friends some years ago when her intelligent and beautiful art was first revealed in this country. Since this early period in her career, Miss Stewart has aroused admiration in several European countries, particularly in France and Italy.



EFFIE STEWART.

In those countries the warmth of her singing often brought her the doubtful compliment of hearing herself pronounced a Latin singer and not one of American birth. The late Charles Gounod heard Miss Stewart when she was a very young singer in Paris and the immortal composer of "Faust" spoke enthusiastically of the youthful soprano's gifts. Her beautiful voice and elegant French diction were universally admired. Later in Italy, she won additional honors and after her return to America she sang in opera here as well as in concert. Then again she spent some years abroad and at Rome her singing brought her more honors from those best fitted to bestow them. The following extract is from a review which tells of Miss Stewart's success in Rome last year:

Effie Stewart appeared as Martha in "Faust," also Mama Lucia in "Cavalleria Rusticana," and this charming American artist, who is an excellent dramatic soprano, was greatly applauded as she played the parts with great artistic effect. Miss Stewart is not only an effective singer with a strong and well trained voice, but with its fine timbre her accurate interpretation and the perfect rhythm of her singing she has won favor everywhere. She is also an accomplished actress.—L'Illustrazione, Rome, Italy, June 19, 1909.

Appended are two endorsements from Paris that are highly valued by Miss Stewart.

THEATRE NATIONAL DE L'OPERA,
PARIS, 9, Sept., 1909.

I have heard Effie Stewart, soprano dramatic, and I was struck with the beauty and the facility of her voice, with her great musical feeling and with the perfect comprehension of the works she sings, and I dictate this with great pleasure. PAUL VIDAL,
Chef d'Orchestre de l'Opera, Paris.

THEATRE NATIONAL DE L'OPERA.

Effie Stewart has a magnificent voice; she sings with much art and in perfect musicianship the diverse works that she interprets. It is rare to find so many qualities reunited in a dramatic soprano.

ALFRED BACHELET,
Chef d'Orchestre de l'Opera.

PARIS, 9, Sept., 1909.

Last but not least, a few of her numerous American criticisms are reproduced:

"ERNANI"

Effie Stewart scored as Elvira. The part suited her voice and she made so much of the opportunity that the audience recalled her several times. Her duets were the gems of the performance.—San Francisco Evening Post, September 4, 1909.

Effie Stewart's exquisite voice rouses anew to admiration. Elizabeth's "Prayer," with its sustained melody and delicately modulated tone gradations, was beautifully given.—San Francisco Call, September 25, 1909.

Effie Stewart sang Elvira and had many recalls.—San Francisco Chronicle, September 4, 1909.

The second act, containing the well-known march, was admirably managed. It began with the entrance of Effie Stewart, who immediately asserted her claims to being the finest dramatic soprano in the annals of this house, the patrons of which still remember her beautiful rendition of Elsa in "Lohengrin" a few years ago.—San Francisco Examiner, August 21, 1909.

It goes without saying that an artist of Effie Stewart's wide experience would make her mark as a teacher of singers. Miss Stewart receives pupils at her New York studio (35 West Eleventh street), and she accepts beginners as well as professionals who need their diction polished and other finishing touches which only an artist can give. After all, it is the vocal teacher who can sing herself, who proves the most satisfying and helpful to young students. As a teacher, Effie Stewart ought to win international renown.

Fanning and Turpin Capture Minneapolis.

Few singers have met with such prompt recognition as did Cecil Fanning at his recital before the Thursday Musical Club of Minneapolis, on November 8, assisted by H. B. Turpin. An audience of 1,000 greeted this young artist, and showed its appreciation of his art by continuous applause, which necessitated many encores. The following are some of the opinions of the press:

Mr. Fanning's voice is delightful. It is a smooth, high baritone, resonant, flexible and under good control. The accompanist was H. B. Turpin, who was excellent and added greatly to the interest by giving a little impromptu sketch of each song before it was sung. Mr. Fanning elected to begin with an unfamiliar and very florid aria from Rossini's "Mohammed II," brilliantly sung. In striking contrast was "Alberich's Curse" from "Das Rheingold," given with dramatic effect and notably good phrasing. The Schubert and Loewe songs followed, "Du Bist die Ruh," done beautifully in mezzo voice, and "Wohin," and Loewe's powerful "Erlkönig" and "Edward." "Edward" was sung wonderfully, in the old Scotch, and served as a striking example of Mr. Fanning's powers of interpretation to the Old English numbers that ended the first part of the program, which were sung with tenderness and feeling.—Minneapolis Journal, November 9, 1910.

The first part of the program consisted of one of the most unusual and enjoyable collections of songs ever given in Minneapolis. Mr. Fanning's baritone voice is one of exceptional purity, smoothness and surety, and his interpretative skill entitles him to be called a vocal dramatic reader. Mr. Turpin's spoken program notes added appreciably to the audience's enjoyment of the concert.—Minneapolis Tribune, November 9, 1910.

Ricardo-Hambourg Concerts.

The American dramatic soprano, Gracia Ricardo, who has met with such widespread favor, will appear with Boris Hambourg, the cellist, in concert, at Memphis, Tenn., on November 17. She is looking forward with interest to this engagement, as well as the appearance she is to have with Mr. Hambourg in St. Louis and Baltimore, where a concert will be given, respectively, under the patronage of the Peabody Institute and the Apollo Club.

Since Anton Witek's triumphant entry into the musical life of Boston expectation is rife concerning his joint appearance with Mrs. Witek, his wife, the widely known pianist, at the chamber concert announced for Tuesday evening, December 13, in Chickering Hall, Boston.



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NEW YORK, November 14, 1910.

W. Francis Parsons gave a professional artist-pupils' musicale, Sunday, in Studio Hall, which was hugely enjoyed by invited guests. Lorene Rogers Wells (soprano of the Broadway Tabernacle) sang a waltz song by Edith Haines Kuester and the prayer from "La Tosca" in brilliant style. Her voice has grown in power and expressiveness within the year. Elizabeth Nanda (contralto) sang "The Call," by Mr. Parsons, and dedicated to her. Several Parsons songs were on the program, the audience giving them warm applause. Mrs. Wallace Cahill Ayer, Martha Clodius and Frances Sprague (sopranos) sang songs by German and French composers, and John Henschel (tenor) showed a voice of naturally good quality. All these Parsons pupils sang with credit to their teacher, who furnished musical accompaniments. The hall was crowded, and tea, punch and cakes served to promote general interest.

Last Saturday, Craig Campbell, of the "Love Cure" company (tenor), Maria Hraha and Rena Ruton (sopranos), Mary Richardson (alto) and J. Stuyvesant Kinslow (bass), present or former pupils of Zilpha Barnes Wood, appeared at the 22d annual dinner of the Hungry Club, Mattie Sheridan, president. The cover of the menu bore a full length portrait of Mrs. Wood, who was guest of honor and played accompaniments for her singers. Scenes from "Carmen," "Faust" and the good-night quartet from "Martha" were sung, and Mr. Kinslow made a big hit.

Giulia Strakosch has captivated Brussels in "The Merry Widow." The Journal de Liege speaks of her "exquisite elegance, talent as a star danseuse; she sings and dances and dresses remarkably." La Meuse says, "She has extraordinary qualities as actress and dancer; she has elegance, grace, life, suppleness, irresistible verve, animation and originality." L'Express mentions her "veritable victory, having an Anglo-Saxon charm and beauty; she is comedienne, singer, dancer, capricious, with piquant fantasy." One reads much of foreign successes in America; here is an American girl who is conquering in Europe. Her teacher was Hattie Clapper Morris.

Abbie C. Totten is to appear in Barnby's "Rebekkah," also singing the part of Leonore in the "Miserere" in

prominent entertainments on Staten Island. She is also arranging two concerts for Thanksgiving and is busy with pupils.

Paul Dufault sang recently at the Neuhaus musicales, Waldorf-Astoria Hotel, meeting with real appreciation. November 16 he sings in Manchester, N. H.; November 29, at the Pelton-Jones concert, Plaza Hotel; December 11 at Cohoes, N. Y., with other engagements pending. He has a larger number of pupils than at any previous season.

Frank J. Benedict begins his series of recitals by professional pupils Monday, November 22, at his studio, 503 Carnegie Hall. Edward Benedict (tenor), and Suzan Bowen (soprano) give the recital, for which a limited number of admission cards may be had by addressing Mr. Benedict.

Albert Roermann, pupil at the Wirtz Piano School, gave a recital in the commodious parlors November 11, assisted by Sadie J. Gregg (soprano). He played classic and modern works ending with the fourth Hungarian rhapsodie. This he played especially well with considerable abandon and brilliancy. Having a good wrist the octave finale came out clearly. Like his elder brother, a former pupil at the Wirtz School, he has much talent. Miss Gregg is remembered from former successful appearances both here and in Gilbert and Sullivan opera. The new quarters of the school are handsome, large rooms providing good recital space. They were filled to overflowing.

Percy French and Dr. Houston Collisson gave two evenings, "Humors of Art and Music," at Mendelssohn Hall recently which served to interest and amuse. Mr. French plays the piano with mastery, crisp touch, and expression, and Mr. French drew crayon pictures of astonishing merit, some of them upside down. Each supplements the other in a unique entertainment.

A musicale at the home of Elizabeth K. Patterson, November 7, Lemuel Goldstein, pupil of Amy Fay, playing a program of piano pieces by Haydn, Olsen, Seeboeck, Wachs and Bach. Miss Patterson's vocal pupil, Jean Holland, sang "The Dying Flower" (Rotoli), "The Lark Now Leaves" (Parker), "Sunshine Song" (Grieg), and "The Danza" (Chadwick). Miss Patterson and Miss Fay received a large number of friends who came to hear their pupils.

Franklin Riker, tenor of Christ P. E. Church, sang at several functions last week besides giving two score lessons. He sang solos at the French School and at the lecture of Madame Bel Ranske, at Berkeley Lyceum, also at a lecture on teaching French diction. Mr. Riker is known as an exponent of the metaphysics of singing and teaches effortless singing.

Eva Emmet Wycoff will appear as soloist at the Sangerbund concert, Washington, D. C., November 27. December to she gives a recital at Wells College, Aurora,

N. Y. Her progress in general public esteem has been rapid.

Walter L. Bogert, president of the Fraternal Association of Musicians, announces that at the next meeting on November 22 Dr. E. W. Scripture will speak on "Some New Points on the Voice."

Sturdevant Dixon Pupils' Recital.

The Sturdevant Dixon studios on West Forty-second street, near Fifth avenue, were crowded at the first recital of the season. The Hackensack studio continues as before. Three seasons' teaching in the metropolis has brought this piano specialist to the front. Doubtless this is in part due to her long experience, yet the ingratiating personality of Mrs. Sturdevant Dixon must be reckoned the most important factor in her success. The program opened with these advanced pupils playing Mozart's menuet in E flat: Charlotte Beebe, Lucy Coffey, Flossie Diaz, Maloise Sturdevant Dixon, Palmira Franco, Anna Terhune, Charlotte Terhune, Kathryn Terhune and Marjorie Van Dusen.

Next came children who have had from ten days to three months' instruction. Schrader Starke, six years old, transposed pieces in major and minor keys well. Susette Brevoort and Eleonore Starke played the same piece in different major and minor keys, as requested by the audience, and played very well. Ruth Gardner Green played a Bach menuet and Dennee tarantella with agility and sureness. Foote's "Reverie" was well played by Flossie Diaz, Maloise S. Dixon, Ruth G. Green, Priscilla Harding, Jackson Starke and Eleonore Starke, who deserve praise for their unity. "The Maypole" by Foote, was played by the foregoing, and Edith Ackerson, Dorothy Newkirk and Margaret King; it was very good work. Little Gordon Lewis showed astonishing progress in the short time of ten days' instruction. Most of these began lessons in September and the transposing into major and minor keys was astonishing. The full names of the little participants in the elementary section are: Edith Ackerson, Sue Armstrong, Charlotte Beebe, Susette Brevoort, Flossie Diaz, Maloise Sturdevant Dixon, Ruth Gardner Green, Priscilla Harding, Margaret King, Gordon Lewis, Dorothy Newkirk, Eleonore Starke, Jackson Starke.

Sue Armstrong played a Bach "Musette" and Gurliitt's "At Play" without an error. Maloise Sturdevant Dixon, the talented daughter of the instructor, played the Bach-Heinze "Loure" without a mistake, and a study in octaves for left hand by Eggeling, accurately, showing increased ambition and steady progress. Palmira Franco played Rubinstein's transcription of the "Turkish March," Chopin's G flat major study, and the first movement of Mendelssohn's G minor concerto; all these with force and accuracy, showing that in her are the makings of a first class artist. Anna and Kathryn Terhune united in a brilliant two piano march by Gorla, an exceptionally brilliant performance. Charlotte Terhune played "Leggiero" by Sinding; "Mazurka" and "Prelude" by Chopin, and "Scherzino" by Paderewski, showing poetic touch and much taste. Later she closed the program with the last two movements of Mendelssohn's G minor concerto in which fluency and ease were conspicuous. Stella Barnard showed merit and individuality in her playing of



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Chopin's ballade. The twenty-two pieces consumed less than two hours' time and were played from memory, no one forgetting. Mrs. Sturdevant Dixon requires this of every pupil; it is a notable achievement. She welcomed the guests at the outset in a graceful little speech, and at the close everyone surrounded her with congratulations, for the program had shown unusual performances, bringing forward players of promise, so prognosticating a musical future worth cultivating.

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Carrie Louise Dunning, the inventor of the Dunning System of Improved Music Study for Beginners, has among her credentials, letters and endorsements from the great pianists and pianist-teachers of the world. She likewise has endorsements from many schools and convents where daughters of leading families are educated. Then, too, in many cities of this country and in Europe, there are teachers of the Dunning System working successfully to spread this enlightened gospel of foundational training in the study of music. Two more endorsements recently sent to Mrs. Dunning follow:

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MY DEAR MRS. DUNNING:—Now that our class work is fully inaugurated and the advantages of the "Dunning System" are becoming apparent we desire to offer our small tribute of appreciation, though we are not as presumptuous as to think that words of ours can add anything to the merit of a work upon which in most unqualified terms the masters of the music world have placed the seal of their approval. As we often said to you, my dear Mrs. Dunning, during our weeks of pleasant intercourse the work fully meets our ideals of music study and music culture. Based as it is on an intelligent and scientific investigation of all the subject matter that lies at the foundation of the art and of sound musicianship, it cannot fail to create in the student a love for the best in music and at the same time to cultivate in him a higher and broader intelligence for its conception. It marks an epoch in musical pedagogy and is destined, we feel sure, to supersede the old empirical methods of teaching this "most spiritual of arts."

That every blessing may be yours, my dear Mrs. Dunning, and that you may meet in your great work the success you so richly merit, is the wish of

Very sincerely, your friend,
MOTHER SUPERIOR,
Per I. M. M.

"From out of the heart the mouth speaketh" is the feeling which prompted a class of teachers who were highly equipped musically to write:

GREETINGS TO SISTER TEACHERS:—To those of us who have recently completed the course of the Dunning System it has been a revelation of clever and beautiful ideas presented in the most logical and psychological manner, carrying out the most advanced ideas of instruction. That this system has no peer is evidenced by the fact that no other system has been able thus far to obtain such marvelous results. The teachers in this class having studied with noted teachers both in this country and Europe, most heartily recommend the Dunning System to our sister teachers in this important educational department. It is unique in many points, one especially; it is as unlike any other method or plan of teaching as it is possible to be and teach the same subject. Join us without fail and help us to create a better and higher standard of music teaching in America.

(Signed) TEACHERS OF THE DENVER CLASS.

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KATHERINE HUBBARD.
ALICE SINNEY.
HELEN BUDROW.
LEONE PRATT.
MARY SANBIRD.
HELEN CHAMBERS.

During the past four years the number of foreigners—mostly English and American—visiting Paris has increased each year by twelve per cent. It is an interesting point that these tourists chiefly patronize the opera, "Faust" remaining as ever the great favorite.—Paris Matin.

William Wade Hinshaw at the Metropolitan.

"Nothing succeeds like success." William Wade Hinshaw, the admirable bass-baritone who has given concerts successfully throughout the country, has been engaged by the Metropolitan Opera Company and will sing at the Metropolitan this season. Mr. Hinshaw toured the United States with his own grand opera quartet and many cities have heard him in excerpts from many operas. Gifted with a voice that is baritone with a deep bass register, he is able to sing roles usually allotted to both voices. For instance, his programs show that he sings the prologue from "Pagliacci" and the press criticisms indicate that he sings this number, ordinarily given by a baritone, in superb style. Again, Mr. Hinshaw aroused enthusiasm by singing roles like Mephistopheles in "Faust" and Plunkett in "Martha."

Mr. Hinshaw has many of the bass and baritone roles in the standard repertory and is equally at home in more popular roles.

What educated listeners think of an artist like Mr. Hinshaw is indicated in the appended, an article signed by



WILLIAM HINSHAW AS MEPHISTOPHELES.

Ralph Parlette in the University Herald published by the university at Ada, Ohio:

The world produces only a few artists each generation. Hinshaw is one of them. This big Chicago baritone is a mountain of music. He sang songs in Italian and German—arias from the old masters—and the crowd listened reverently. He was a rough farmer boy who came up through the hard knocks, like our Bill Miles, but he sings with his heart to hearts.

Here is a Western description of Hinshaw's appearance, a factor that counts for much in an operatic artist:

Mr. Hinshaw is a big man—a handsome, wholesome, perfectly-at-ease sort of fellow. His voice is beautiful, clear, rich, well-rounded and musical. Everything he does is done with such ease and grace that to listen to him is restful, enjoyable and satisfying. In him are no disappointments. His very presence creates expectations. He fulfills every expectation.

Here is a notice worth reading from the Chicago American:

When William Wade Hinshaw sang the baritone solo, "The Heart Bowed Down," in the opera of "The Bohemian Girl," there wasn't a dry eye in the entire company of the English Opera forces at the International last night. But the big audience did not understand the peculiar pathos and sympathy in the voice of the singer when they loudly applauded. The company was momentarily expecting to

bear of the death of Miro Delamotta, stage director of the organization and friend of every member of it.

Much might be said of Mr. Hinshaw's musicianship. He is a highly educated singer, well versed in all that makes the man of universal culture. His speaking voice is naturally beautiful, as is his singing organ, and possessing poise and intelligence Hinshaw would win fame on the lecture platform. As it is, he has delivered lectures on the Wagnerian music dramas and no doubt he will be heard in some Wagnerian roles this season. Hinshaw's art is of no school, but in the truest sense eclectic, since he sings the modern languages equally well as his native tongue and is successful in depicting parts in comic as well as tragic operas and those of the romantic type.

Some one who is close to Mr. Hinshaw said that this artist believes no singer can convince and uplift an audience who is lacking in intelligence and feeling. He believes that the real object of singing, like that of reading or speaking, ought to be to convey the words and through them, the thought and meaning of the author; that the real song is the poem; that music is to embellish the words—to make the words more impressive.

Mr. Hinshaw sings in English, German, French, Italian and Spanish.

Tonight (Wednesday) at the Metropolitan Opera House, Mr. Hinshaw is to make his debut in the performance of "Tannhäuser." His appearance at this aristocratic temple of opera is encouraging to the extent that it gives another American singer an opportunity to be heard in grand opera in a language which few Americans sing well.

A Painter of Pictures and Barns.

Elizabeth Sherman Clark, the New York contralto, who is making her first appearance this season in concert in her own country, is a versatile painter. When she was about fourteen years old she won the first prize in the State competition of the Arts and Crafts Society. Last summer while she was in the country her critical eye fell upon a barn and chicken coop, both of which were badly in need of paint. Rising from the breakfast table one morning, Miss Clark candidly announced her determination to begin work, and laden with a pail of paint and plenty of brushes she started her task that would have done her credit had she been a member of the painters' union. "It was a great thing," said Miss Clark, in relating her experience, "but it did not require quite as much skill as painting upon canvas."

At Home.

Caroline Gardner Bartlett will give an "at home" on Monday afternoon, November 21, in her beautiful studio, 257 West Eighty-sixth street. Madame Bartlett will devote the major part of her time during the winter to giving instruction in singing and probably will be heard in recital before the season is over.

Todgers—Ah, Count, allow me to introduce you to Mr. Saton.

Count—It ees a great pleasure for me to meet a musician like you, monsieur. I hear zat you and your family play ze music.

Saton—Me?—why, I don't know anything about music!

Count—Non? Zey tell me all round zat you play second fiddle to your wife?—M. A. P.

Andrew Carnegie has given £300 toward a new organ for Nantwich Wesleyan Church.—London Musical News.

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CHICAGO AND THE MIDDLE WEST

CHICAGO, Ill., November 12, 1919.

Last Monday afternoon in Music Hall, at the one hundred and second artists' recital given under the auspices of the Amateur Musical Club, Alexander Heinemann, the eminent German lieder singer, made his Chicago debut in a song recital. The audience, which was one of the largest ever assembled for an affair given by that club, was composed mostly of society ladies who, throughout the program, showed their appreciation by long and well deserved applause. Before reviewing this recital let it be stated that Alexander Heinemann made a profoundly deep impression, and it is to be hoped that Chicago will soon have the pleasure of hearing him in another program. His program consisted of groups by Robert Schumann, Franz Schubert, Carl Loewe and Hans Hermann. The program opened with Schumann's "Talisman," which was followed by "Belsazar," "Ich groÙe nicht" and "Du bist wie eine Blume." From the first it was apparent that Mr. Heinemann, who had been heralded as one of the foremost German lieder singers, deserved in every respect all the praise accorded him elsewhere. Not only is he a great artist, but he is the possessor of a beautiful voice, which he has under perfect control, and his readings are decidedly original. After the first group Mr. Heinemann was recalled many times to acknowledge long and vociferous applause. The Schubert group contained "Wohin," "Litanei" and "Erlkönig," all of which were sung most artistically. Of those three numbers "Erlkönig" impressed the most, as Mr. Heinemann's version is quite unlike anything heard here so far. Mr. Heinemann does not gesticulate on the stage, he does not call to his aid any mannerism, but he sings superbly, his readings are admirable by their simplicity and the deep comprehension of the artist. He is a singer before all and under his guidance his voice modulates at will giving to his audience the message of love, despair, joy, death or life in a way which won him big success. In the third group "Die Lauer," by Loewe, was omitted, but the singer gave "Edward" and "Abendlied." "Edward" is another one of those songs which has been heard here many times by great artists and some lesser ones, too, but here again Heinemann is superb. His interpretation is both wonderful and original. In the Hans Hermann group, which ended the program, the recitalist surpassed anything he had done during the afternoon, and each of the three numbers were received enthusiastically. "Der alte Herr" showed that Heinemann has a sense of humor, and he gave this song with a certain drollery which brought forth laughter. In "Der ode Garten" the singer showed a poetic side, and this number as well as "Drei Wanderer" had to be repeated. At the conclusion of the recital the artist, after many recalls, added to his program

"The Two Grenadiers," which was received with much pleasure. The singer had the able support of John Mandelbrod, who supplied artistic accompaniment.

Jaroslav Kocian, the Bohemian violinist, was heard in a recital last Thursday evening, November 10, before a good sized audience. This despite the fact that "La Tosca" was being given at the Auditorium and many other attractions took place on the same evening. d'Ambrosio's concerto in C minor, which, as announced on the program had, on this occasion, its first performance in America, was admirably rendered by the young artist. The success of the concerto was as much due to the interpreter as to the composition itself. Kocian's clear tone and his natural sense of rhythmic value made his reading most interesting. It was, however, in Bach's "Chaconne" that the artist revealed himself as a virtuoso in every sense of the word. Difficulties are no obstacle for him and in this tricky number he showed his excellent technic. His tone is not of large volume; though its clarity and purity call for the highest praise. At the conclusion of this number the Bohemian contingent, which easily represented two-thirds of the audience, broke into a tempest of applause, and the balance of the audience, made up principally of musicians, joined in their bravos and Kocian had to reappear on the stage many times, but wisely refused to give an encore. The last number, a selection from the artist's own pen, "Humoresque," showed him a composer of no small merit. To be sure his composition is full of youth and hope and could have been written by a French composer as it reminds one of similar compositions heard on the boulevard. It was enthusiastically received and beautifully played by its author. Maurice Eisner, at the piano, played the accompaniment and was heard in two numbers from Rameau.

Fannie Bloomfield Zeisler will open her concert season in Omaha, Neb., on November 15. Mrs. Zeisler will appear the next evening, November 16, in Des Moines, then Oskaloosa, Ia., November 17, and Grinnell, Ia., November 18.

Two of Anton Foerster's advanced piano pupils were heard this morning at the Ziegfeld to good advantage. Mr. Foerster proved to be as successful a teacher as a performer and the work of his pupils reflected much credit on his work.

Mabel Sharp Herdieu and Herbert Miller have resigned from the board of directors of the Musical Art Society. The resignation came at a meeting which took place this week and at which it was decided to borrow \$1,000 to pay for Carl D. Kinsey's services as secretary during the previous year. Mr. Kinsey made the statement some time ago that he did not want to be paid anything,

but preferred to leave the money as a gift to the society. This was refused by both Arthur Bissell, president of the society and Mrs. Upham, treasurer, both saying at the time that they would pay Mr. Kinsey from their own pockets. Since that time they have probably changed their minds and each member will be taxed pro rata to pay for the debt just contracted with the Western Trust and Savings Bank to the amount of \$1,000, a check for the same having been forwarded to Mr. Kinsey. The society will thus start the season with a large deficit, which will grow to a larger amount before the first concert given under the auspices of the Chicago Musical Art Society. It is understood that a young lady has been engaged by them and receives for her services \$15 per week plus a commission on the receipts of the season. Everything is not as yet peaceful with the Musical Art Society. Mr. Kinsey, after all, has the best of the bargain and he is \$1,000 richer.

The third complimentary concert before his pupils by Emil Liebling, the eminent pianist, will take place in Kimball Hall, Wednesday evening, November 16. Mr. Liebling will be assisted by Frank P. Mandy, violinist; Sarah E. Paine, and Mrs. Frank Mandy, pianists.

The Cosmopolitan School of Music announces a pupils recital for next Wednesday afternoon, November 16. Students from the classes of Hanna Butler, Lucille S. Tewksbury, W. S. Bracken and Harold Henry will appear in song and piano selections.

Sibyl Sammis-MacDermid leaves next week for Rome, N. Y., and will sing the following night at Syracuse, N. Y. Returning here on November 16, she will appear the following night with the Evanston Musical Club.

Hanna Butler, soprano, was the guest this week at a luncheon given at the home of Mrs. H. G. Eckstein, 530 East End avenue, and she sang afterward to the great enjoyment of the company, English, French, German and Italian songs, including several novelties from Debussy, which were given in the vernacular and impressed with a voice of purity, well trained and most agreeable to the ear, adding to this a charming personality. The success of the soprano was most brilliant. Mrs. Butler already has signed to appear at some twenty functions before the end of the year, a record seldom surpassed by a singer in this city.

Theodora Sturkow-Ryder, the distinguished pianist, will give a recital Thursday, November 17, under the auspices of the Academy of Fine Arts in celebration of the opening of their bazaar. Mrs. Ryder will be heard in selections by Grieg, Foote, Debussy, Wagner-Liszt, Jensen and Chopin-Liszt.

The Cosmopolitan School of Music and Dramatic Art gave an interesting recital by pupils of L. A. Torrens in the Auditorium Recital Hall last Friday evening, November 11. The same teacher will continue the series of recitals to be given by his pupils each month during the entire season up to June 2, when the last recital will take place.

Francis Macmillen, violinist, will be soloist with the Thomas Orchestra Friday afternoon and Saturday evening, November 18 and 19.

A new song by Lulu Jones Downing, the well known composer, will be published shortly and is dedicated to Cecil Fanning. The title of the song is "June" and will, without doubt, meet with the same approval as the other compositions by this distinguished woman. Mrs. Downing

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goes to Cincinnati next week, where on November 17 she is to furnish the program at the Country Club.

The Cosmopolitan School has opened a school of opera under the direction of Dr. Gustav William Ronfort.

Friday evening, November 11, Albert Borroff, basso, sang with great success at a recital given at the Press Club of Chicago for the members of the club and their guests.

Paul Stoye, pianist and teacher at the Chicago Musical College, gave a recital at the Ziegfeld Tuesday afternoon, November 8. The program included numbers by Robert Schumann, Frederic Chopin and Anton Rubinstein.

Fannie Bloomfield Zeisler's annual recital will take place in the Studebaker Theater, Sunday afternoon, December 4.

Luella Chilson-Ohrman announces that several novelties will be included on her program, when she makes her debut here as a recitalist in Music Hall, Sunday afternoon, December 4.

William J. Way, of New York, appeared last week in the Illinois Theater at a private social function singing several selections, which met with the approval of the audience.

The Theodore Thomas Orchestra will give an extra matinee in Orchestra Hall on Thanksgiving Day.

The first of the series of artist performances to be given by the Cosmopolitan School in Music Hall, Fine Arts Building, will take place on Monday evening, November 28. It will consist of a dramatic performance of the comedy "Perkins' Pride," under the auspices of the dramatic department, conducted by Edith A. Houston. These artist performances will be continued throughout the entire season and will be dramatic, operatic and musical.

Lucille Tewksbury, the well known soprano, sang last Wednesday at Peoria and met with her customary success. On Thursday evening, November 10, she gave a recital in Monmouth, and tonight she will appear with the Liederkreis in St. Louis.

Frederic Shipman, at a dinner given the other evening at the Congress Hotel, refused to eat a Melba peach, but was seen eating a Nordica parfait. Mr. Shipman leaves tonight for the East, where he will await the return of Madame Nordica, who, as it is well known, is meeting with overwhelming success in Paris, as has been related in THE MUSICAL COURIER.

John J. Hattstaedt was elected one of the nine directors of the Music Teachers' National Association.

Earl Blair, pianist and teacher at the American Conservatory, and Karmena Joplin, soprano and instructor at the same institution, gave a joint recital in Kimball Recital Hall this afternoon.

The announcement that the Chicago Grand Opera Company was going to play "La Boheme" in Milwaukee Friday evening, November 11, is erroneous. The company is not going and elsewhere will be found a clipping taken from a Milwaukee paper explaining the reason why the opera will not be given there.

Last Thursday afternoon, November 10, Mr. and Mrs. Hugh Stuart Campbell gave a Japanese musicale at their studio in the Auditorium Tower. Luella Chilson-Ohrman, the well known soprano, sang an aria from "Madama Butterfly" in costume. Susie Ford played the accompaniment.

Anton Foerster, the distinguished pianist and instructor at the Chicago Musical College, is now connected with the Abendpost as musical critic during the operatic season.

Esther Plumb, contralto, sang with great success at Rock Island, Friday evening, November 4. Miss Plumb will start on her Western tour at the beginning of the year.

The Bush Temple Conservatory has started its regular Saturday afternoon recitals. The institution has grown so rapidly and the attendance at its recitals has increased so that it has been necessary to discontinue the use of the old recital hall. The Bush Temple Conservatory is fortunate in having the use of more halls than any other institution in the city. The following program was given Saturday, November 12, at 3.30 p. m.

by John R. Rankel, baritone, and pupil of W. A. Willett, and Luitgard Diemer, a pupil of Madame Rive-King:

If Laws Severe, The Jewess.....	Halévy
Arabesque.....	Debussy
Valse, E minor.....	Chopin
Nur wer die Sehnsucht kennt.....	Tschaikowsky
Lehn' deine Wang.....	Jensen
Nacht.....	Jensen
Ausfahrt.....	Jensen
Tarantelle.....	Liast
In the Dark, in the Dew.....	Coombs
Not Mine to Ask.....	Aylward
Celia.....	R. H. Elkin
A Red, Red Rose.....	Hastings

Next Saturday morning the Chicago Musical College Orchestra will give its first concert of the year, and a program of marked interest has been arranged. Karl Reckzeh will conduct the organization, consisting of some forty-five pieces.

Verna Moyer, former pupil of Kenneth M. Bradley, of the Bush Temple Conservatory, has been engaged as principal of the children's department in the Institution of Musical Art at Wichita, Kan. During her college career in Chicago she attended the Bush Temple Conservatory and the Chicago University, and established a reputation for doing most conscientious and capable work. The Institute of Musical Art is to be congratulated in having such a capable and intelligent pupil in charge of the juvenile department.

Frederic Shipman, the Canadian impresario, has returned to Chicago, having completed the concert tour in which he presented Nellie Melba. The original contract, signed in Australia nearly two years ago, called for forty-two concert appearances, but in order to make it possible for her to accede to the urgent demand for her appearances in grand opera, Mr. Shipman consented to relinquish the last month of his contract. The tour opened in Halifax, Nova Scotia, September 1, and closed in Toledo, November 4, twenty-nine concerts having been given. In each and every concert of the tournee, with the exception of two, all previous records for concert receipts were heavily eclipsed. The tour was unique in many respects. In three of the cities played, the lowest price was five dollars. In almost every place hundreds of music lovers were seated on the stage and even the orchestra pit was called into requisition and filled with chairs. Many times during the progress of the tour Madame Melba declared it would be impossible for her to sing if any more seats were placed on the stage, though when it was explained that many of these musical enthusiasts had traveled in some instances over a hundred miles to hear her, she was invariably gracious and resigned herself to the situation, merely stipulating for room to walk on the stage. In Winnipeg, so great was the number on the stage that the unusual experiment of using compressed oxygen was tried, in order that the diva might not feel the closeness of the atmosphere from the great number crowded round her. In Calgary, the great wheat city of Canada, the gross receipts for the evening were \$8,500. Again at Edmonton, the northernmost city of Canada (12,000 population), a \$7,500 house welcomed the famous singer. In order to accomplish the great distance traversed, Madame Melba was comfortably ensconced in her own private car, and fortunately kept in the best of health throughout the entire tour, not disappointing in a single concert, every date being filled as scheduled months before. Mr. Shipman announced to THE MUSICAL COURIER Chicago representative that the Melba tour ended as it started, triumphal, not only artistically for the artist, but financially, and it was in every respect an overwhelming success. The last two concerts took place in Columbus, November 3 and in Toledo, November 4. At Columbus, although the concert was only announced two weeks previous to the appearance of Madame Melba, the advance sale was the biggest and the receipts the largest in the history of Columbus. The following night at Toledo the receipts beat all the records of that city. Seats were sold on the stage until Madame Melba protested that she would be unable to appear if any more were sold, as there would not be room for her to stand. The receipts in Toledo exceeded by \$1,100 those of Madame Melba's former appearance in that locality. After a fortnight's rest, Mr. Shipman will take to the road again, this time in the interests of Madame Nordica, whose entire concert work for the next two years will be under his exclusive management. Mr. Shipman is confident that the success of the great American prima donna's tour will fully equal that of the great Australian.

A composite program was given by the pupils of the Chicago Musical College in the Ziegfeld last Saturday morning. Hannah Matteson played one piano number, Mildred Brown a violin concerto, and Ethel Hanevold concluded the musical section of the program with two piano contributions. Pupils of the School of Opera, under

the direction of Herman Devries, presented the operatic section of the morning's entertainment, and gave a most creditable performance of the first act of Massenet's opera "Manon." Mrs. R. S. Nathan sang the title role in a manner which would have been creditable to a professional. Mr. Devries' pupils acquitted themselves with that degree of excellence which his past productions have led local musicians to expect, and seemingly delighted an audience that taxed the capacity of the petite theater.

William A. Willett, of the Bush Temple Conservatory, gave a recital at Park Ridge, Ill., November 8. He has also been engaged as soloist at the North Side Turner Hall, November 20.

The first of two of the sonata recitals by Edouard Dethier, violinist, and Carolyn Beebe, pianist, will take place in Orchestra Hall foyer Wednesday morning, November 16.

The Jennette Loudon School of Music is becoming one of the foremost schools in the Middle West. The faculty is not very large, but as Jennette Loudon herself said to THE MUSICAL COURIER representative: "It is better to have only six or seven teachers busy all the time than fifty busy only once a week." Miss Loudon is director of the school and head of the piano teacher's training department, and of the study classes for the Theodore Thomas Orchestra concerts. Marie Graham is head of the theory department, ear training, harmony and composition classes. On Friday mornings Otto B. Roehrborn, a member of the Theodore Thomas Orchestra, gives instructions to the ensemble class for the advanced pianists. Irene C. Francis, who won much success at a concert given in Freeport, Ill., last month with Mrs. MacDermid, is assistant in the piano department, and Carol Robinson, a professional pupil of Fannie Bloomfield Zeisler, has charge of the classes in beginning of music for children. Miss Robinson will be heard in a recital under the auspices of the school on Saturday afternoon, November 26. The faculty concert will be given the first week in January and Jennette Loudon will give her own piano recital the latter part of January, preparing for the occasion a new and interesting program.

Sibyl Sammis-MacDermid, the dramatic soprano, will be heard in recital in Music Hall, Fine Arts Building, Thursday evening, December 1. Irene Francis will preside at the piano. Following is the program:

Victorious My Heart Is (1850).....	Carissimi
Mein gläubiges Herz.....	Bach
Die Allmacht.....	Schubert
Feldeinsamkeit.....	Brahms
Vergleichliches Ständchen.....	Brahms
Zueignung.....	Strauss
Breit über mein Haupt.....	Strauss
Cacilie.....	Strauss
Psyche.....	Paladilhe
Je demande à la Oiseau.....	Rokoff
Thou Art My Rest.....	Arthur Bergh
The Nightingale.....	Ward Stevens
Why I Love You.....	Alexander MacFadyen
Love's Great Song.....	James G. MacDermid
Ah, Love, but a Day.....	Daniel Protheroe
I Send My Heart Up to Thee.....	Daniel Protheroe
The Year's at the Spring.....	Daniel Protheroe

William H. Sherwood, president of the school which bears his name, informs this office that he has fully recovered from the indisposition reported last week and will leave on his tour next week. Advanced piano pupils of the Sherwood School will be heard in a concert given under the auspices of this school in Assembly Hall Tuesday evening, November 22.

Lillian Grenville, the young and beautiful soprano, who won the honors of the evening in "La Boheme" here last Tuesday evening, has been cast to appear as Louise next Saturday evening.

Charles Dalmores, the eminent tenor, was one of the most enthusiastic spectators at the Ziegfeld this morning, and after the performance he complimented Hermann Devries for the excellence of the rendition of "Manon" by pupils of this well known instructor who, beside coaching, also played accompaniments of merit. RENE DEVRIES.

Bennett Pupil in Opera.

S. C. Bennett has lately received a letter from Riga, in Russia, where Vernon Stiles has been engaged for two years as leading tenor at the Stadt Theater. Mr. Stiles sang there last season as guest and was at once offered a salary considerably in advance of what he was receiving in Vienna. On October 30 he made his first appearance as Lohengrin and scored a great success. Riga is a decidedly musical city of more than half a million population, and Mr. Stiles is delighted with his environment. He intends to revisit New York next summer for a short season of vocal study under Mr. Bennett.



PHILADELPHIA, Pa., November 12, 1910.

The Philadelphia Orchestra.

The fifth pair of concerts of the Philadelphia Orchestra, under the direction of Carl Pohlig, in commemoration of and following the tide of the Schumann centenary (June 8, 1810), presented Schumann's symphony, No. 1, in B flat major. The orchestra was in splendid form and gave an inspiring rendition of this most beautiful symphony. The first movement, beginning with slow stride and broad stately measure, leading up to and finally merging into light, airy dance music with joyous trills and lightsome touches, then back again into the original legends, is followed by the spirited ending, drifting into the larghetto with commanding tone and clear outpouring of melody. In the scherzo the exuberance of joyous melody, which the minor fails to dominate, adding only a certain boisterous air. In the finale the woodwind and strings carrying the theme and leading to the flute solo, gave to Mr. Maguarré the opportunity of making for himself a place as a new member of the orchestra, and his work is that of an artist. Mr. Pohlig was recalled twice in response to the enthusiastic applause after the symphony. The Goldmark overture, "Sakuntala," full of warm color and beautiful tone, really gave the orchestra an opportunity for distinct ensemble work, which showed a remarkably smooth tone and beautiful reading of the musical poem, telling the story of the great King Duschanta's love for the daughter of a nymph. He gives her a ring as a love token, which she loses while washing in a sacred river. One of the priests, to whom Sakuntala owes allegiance and whom she forgets in her new happiness, takes revenge on her by robbing the king of his memory, so that when the little princess comes to the court as the king's wife, she is spurned by all and she remains alone in grief and despair. Her mother protects her. The ring is found by some fishermen, who return it to the king. He recovers his memory at the sight of the ring and finds Sakuntala. Saint-Saëns appears for the second time on the season's programs, in his symphonic poem, "Omphale's Spinning Wheel," and the repeated applause demonstrated with what favor this composer is held by the orchestra enthusiasts. Carl Pohlig gives this work a spirited interpretation with an effective rendition of the thought of the composer. The work of the strings was wonderfully smooth and fascinating in the imitation of the spinning wheel, and the wonderful technic of Thaddeus Rich, concertmaster, was a revelation of finished work. He carried his audience with him to the final ending on a wonderfully clear, sweet high note. As a fitting close to a carefully thought out program, Wagner's overture to "The Flying Dutchman" was given.

On Wednesday evening the second popular concert was given to a large and appreciative audience. The assisting soloist, Maud Grove, contralto, whose voice has a rich sympathetic quality and presents much evenness of tone, sang the beautiful Handel aria, "Awake, Saturnia," from "Semele" and "Amour, viens aider," from "Samson and Delilah." Other numbers on the program were: Overture, "Oberon" (Weber); largo, for strings, harp and organ (Handel); "A Midsummer Night's Dream" (Mendelssohn); overture, "Mignon" (Thomas); march from symphony, "Lenore" (Raff). These concerts are, indeed, an innovation, and present a wide range of beautiful composition, forming a rare treat for lovers of the shorter form of classic music.

The Manuscript Music Society has sent out invitations for a concert and reception, inaugurating the twentieth season of its activity, Wednesday evening, November 16, at the Roosevelt. On account of recently joining the center of the American Music Society it was deemed desirable and fitting to have the music lovers of Philadelphia become better acquainted with its work and character, for which reason compositions have been chosen mainly from among those presented during the earlier period of its history. This period is presented by a trio for piano, violin and cello by Michael H. Cross, played by Agnes Clune Quinlan, Fred E. Hahn and Philip Schmitz; songs by Massan M. Warner; nocturne for piano by Charles M. Jarvis, played by Stanley Addicks, and piano compositions of Hermann Mohr. The present membership is worthy

represented on the program by songs of W. W. Gilchrist, sung by the Mendelssohn Club.

A recital in Witherspoon Hall on Friday evening, November 18, will present Robert Braun, Philadelphia pianist. He will open the program with Brahms' sonata in F minor. In the last number, variation on a theme by Beethoven for two pianos (Saint-Saëns), Mr. Braun will have the assistance of the well known pianist, Constantin von Sternberg.

Adolphe Borchard, the brilliant French pianist, will appear in recital in Witherspoon Hall, Saturday afternoon, November 19.

The Philadelphia Operatic Society is now rehearsing the next opera to be produced, namely, "Faust," and the success both artistically and financially of the opera "Norma" makes the new rehearsals go with a vim.

The reception given to Pasquale Amato by the Musical Art Club started the season of these delightful receptions given to visiting artists, and the event was thoroughly enjoyed by all who were lucky enough to be present. On Friday evening, November 18, Harold Randolph and Ernest Hutcheson, of Baltimore, will be the club's guests.

Next week's Philadelphia musical events are:

Monday, 8 p. m.—Fionzaley Quartet, Witherspoon Hall.
Tuesday, 8 p. m.—Maud Grove (contralto), Griffith Hall.
Tuesday, 8 p. m.—American Organ Players' Club, St. Mark's Lutheran Church.
Wednesday, 8 p. m.—Reception at the Roosevelt by the Manuscript Music Society.
Wednesday, 8 p. m.—Recital at Griffith Hall by the Leefson-Hille Conservatory pupils.
Thursday, 8 p. m.—Concert at Drexel Institute.
Friday, 3 p. m.—The Philadelphia Orchestra, Academy of Music.
Friday, 8 p. m.—Piano recital by Robert Braun and Constantin von Sternberg, Witherspoon Hall.
Friday, 8 p. m.—Reception at the Musical Art Club.
Saturday, 8:15 p. m.—The Philadelphia Orchestra, Academy of Music.
Saturday, 8 p. m.—Recital at the Acorn Club by Cornelia Elizabeth Bedford.
Saturday, 3 p. m.—Recital by Adolphe Borchard, the French pianist, at Witherspoon Hall.

Ellis Clark Hamman, the well known pianist and musician, has accepted the directorship of the Bryn Mawr College Glee Club.

Two interesting programs were given this week by members of the student body of the Combs Broad Street Conservatory of Music. On Wednesday evening, Earle E. Beatty, pianist, and Clarence M. Cox, violinist, gave the following program in Houston Hall: Sonata, op. 24, No. 5 (Beethoven); sonata, op. 13 (Grieg); sonata, op. 13 (Rubinstein). And this afternoon, in the Concert Hall of the conservatory, Paul Carpenter, violinist, and Mabel Haley, at the piano, gave an interesting program: "Military" fantasia (Leonard); canzonetta (D'Ambrosio); humoresque (Dvorák); souvenir in D (Drdla); romance in G (Beethoven); concerto, op. 64 (Mendelssohn). These recitals were enjoyed by a large number of students and friends of the school.

The Sternberg School of Music has opened its season very auspiciously owing to its extending over so many cities and suburbs. The united pupils and teachers tendered a reception to its president, Constantin von Sternberg, at the hall of the school building. After a very pleasant social hour, Mr. von Sternberg delivered an address in his own chatty way, setting forth the principles underlying the organization of the school and dwelling lengthily upon the important part played by the parents of the pupils in promoting their children's progress. He afterward favored the large assemblage with several piano numbers. There is a good prospect of hearing Mr. von Sternberg again this winter at the school symphony concerts, an event to which many look forward with much pleasure.

An attractive concert is scheduled for the evening of November 16 in Griffith Hall by the pupils of the Leefson-Hille Conservatory of Music. Mr. Hille remains abroad this season and his absence is felt by a large circle of the musical colony here.

Clara Yocum Joyce, a talented contralto singer of this city, gave, under the patronage of several well known society women, a pleasing and interesting song recital at Griffith Hall on Tuesday evening last. The Schubert songs were beautifully interpreted and a most attractive program rendered.

With Madame Melba as soloist, the Boston Symphony Orchestra opened its twenty-sixth season in Philadelphia at the Academy of Music on Monday evening. The name of Melba attracted an audience which filled the Academy to its capacity. Madame Melba, or, as we usually say, the Divine Melba, was received with a great ovation

and looked very gracious and beautiful as she bowed to the repeated plaudits of her admirers. She displayed unwonted sweetness of tone, flexibility of voice, great dramatic action, and in the lower tones broad, beautiful quality. The Brahms symphony, No. 5, was beautifully interpreted by the magnificent Boston Symphony Orchestra. The other numbers on the program were Schumann's overture to Byron's "Manfred," Strube's comedy overture "Puck" (first time in Philadelphia), and the "Tannhäuser" overture.

MENA QUEALE

ERNEST HUTCHESON PLAYS.

Australia produced Ernest Hutcheson, but America has adopted him, and he now is counted among those pianists whom this country cites with pride whenever the best virtuosi of the world are mentioned.

Every season Mr. Hutcheson, who resides in Baltimore as the readers of THE MUSICAL COURIER know, comes to New York several times and in recital and lecture appearances vouchsafes our local music lovers some of the most pleasurable hours of their winter's multitudinous concert experiences. Such a visit took place last Monday afternoon, November 14, when Mr. Hutcheson played his recital program at Mendelssohn Hall:

Fantasia and fugue in G minor.....Bach-Liszt
Sonata in C minor, op. 111.....Beethoven
Scherzo from A Midsummer Night's Dream.....Mendelssohn
Du bist die Ruh.....Schubert-Liszt
Etude in C major, op. 10, No. 7.....Chopin
Fantasia, op. 49.....Chopin
Ungarisch.....MacDowell
Scotch Poem.....MacDowell
Etude, Moto perpetuo.....Alkan-MacDowell
Rhapsody in F sharp minor.....Dohnanyi
Ride of the Valkyries.....Wagner-Hutcheson

The practised eye of any intelligent pianist need only glance over the foregoing program to realize at once that in Ernest Hutcheson one deals with an artist of high ideals and the most earnest ambition, and to have heard him deliver the impressive list of pieces was to enjoy the complete musical satisfaction which comes to the listener only when the performer on the platform is master of himself, master of the keyboard over which he presides, and master of the emotional and intellectual phases of the works he is interpreting. It was an afternoon of unalloyed musical delight, and a full house and lasting applause after every number played by Mr. Hutcheson proved how New York has come to appreciate his annual artistic ministrations here.

This Australian-American pianist's musical style and manner have been set forth in these columns too often to need detailed repetition at this moment. Suffice it to say that Mr. Hutcheson displays the same keen analytical powers, musical grasp, perfection of technical control, and charm of touch and tonal nuance which have constituted his most attractive recital qualities in the past. Being a student, he has devoted particular attention toward differentiation in interpretative style as applied to the various periods of the composers he plays and no pianist presents those subtle distinctions more ably and convincingly than Mr. Hutcheson.

In point of clarity, incisiveness, emotional depth, and bigness of conception, no better reading of the gigantic Beethoven C minor sonata ever has been heard here than that of last Monday afternoon. It formed the clou of the concert and remained in the mind even during the sounding of the lighter numbers that marked the further course of the program. Naturally, the Chopin fantasia, with its blend of poetry and passion, is not to be included in the "lighter" class, and no one would have been tempted to do so after Mr. Hutcheson finished his temperamental exposition of it.

In the MacDowell contributions, and in his own well known "Walküre" paraphrase, the concert giver seemed to strike his most popular note, for the auditors showered him with salvos of applause and forced the happy recipient to submit to many recalls and encores.

Dalton-Baker Praises Americans.

W. Dalton-Baker, the English baritone, who is singing in this country for the first time, and receiving excellent advance reports concerning his abilities, is enthusiastic over America. "When I first arrived in this country," said he, a few days ago, to a friend in the West, where he is now singing, "I was asked to express an opinion concerning the people and customs. At that time it was rather difficult, as I had been here too short a time to talk intelligently. Now, however, I am frank to confess a desire to comment on the excellent musical appreciation the American musical audiences have for artistic efforts and to say that I consider their sense of discrimination to be wonderfully developed."

One Arthur C. Czerwinski has refused to join the Metropolitan Opera Company, giving as his reason that he prefers to sing before to cent audiences in Milwaukee. In so doing he saves the critics the bother of remembering how to spell his name.—New York Morning Telegraph.

SUNDAY PHILHARMONIC CONCERTS.

On Sunday afternoon, November 13, the Philharmonic Society gave an interesting concert with this well made program:

Overture, Der Freischütz.....Von Weber
Symphony No. 5, E minor, op. 64.....Tchaikowsky
Excerpts from The Damnation of Faust.....Berlioz
Minuet of the Will-o'-the-Wisps.
Dance of the Sylphs.
Rakoczy March.
Mephisto Waltz.....Liszt

Gustav Mahler was in splendid form and led his expert players through a series of vivid and brilliantly illuminative readings. The Weber overture was the only number on the bill which appeared to lag at all and this was due primarily to the unwontedly slow tempo which Mahler deemed proper for the introduction. However, in Tchaikowsky the invigorating spirit of the conductor found itself once more, and the full life and sparkle of the score came to light under his baton, in spite of the fact that he is not generally thought to be the most willing interpreter of the Russian school of symphonic literature. The belief is an erroneous one and is founded probably on the fact that Mahler substitutes refinement for the resonance practised by Safonoff, and musicianship for the latter's Cosack mauling and moujik ado about nothing.

The Berlioz numbers were welcome old friends, as they have not been heard any too frequently in New York since Theodore Thomas used to play them so often and so well. Sprightliness, imagination and power were in the Mahler presentation, and the trio of excerpts met with enthusiastic response from the audience.

Deserved favor, too, rewarded the incisive and grimly humorous performance of the "Mephisto" waltz, with which Mahler and his men made a hit last season that has not been forgotten by Philharmonic patrons. Liszt never accomplished a more graphic or tellingly direct orchestral score in all his output than he gives us in this "Mephisto" creation. It should be made more familiar to the average concert goer.

A large audience showed its enjoyment in no uncertain way, and testified to the abiding plane of excellence on which Mahler manages to keep the Philharmonic organization. His presence has been a real source of inspiration and galvanized a moribund aggregation of discouraged players into a vital orchestral body ambitious, progressive and artistically militant.

Von Heinrich Compositions.

The second recital of the season by members of the faculty of the Northwestern Conservatory (Minneapolis, Minn.) was given before an audience that filled the First Baptist Church. The original composition of Miss Louis von Heinrich, played by the composer, were the interesting features of the program. Miss Heinrich is head of the music department at Stanley Hall and also a member of the faculty of the Northwestern Conservatory. Not only did Miss Heinrich contribute six songs, but also two more ambitious numbers—a prelude and a concerto—which were brilliant and showy, with a decided touch of individuality.

Riheldaffer with Pittsburgh Symphony.

Grace Hall-Riheldaffer, the Pittsburgh soprano, is booked for a week's tour with the Pittsburgh Symphony Orchestra, beginning December 6, at Northwestern University, Ada, Ohio.

Adkins Song Recital.

Morton Adkins, the baritone, must have been pleased with both the size and the character of the fine New York audience, numbering many professionals, which greeted him in Mendelssohn Hall on November 7. Mr. Adkins' home city is Syracuse, where he sang in concert and held important church positions in the past. The esteem in which he is held was manifest at this recital, Mr. Adkins offering the following program:

Bois Epais (from Amadis).....Lully
Die helle Sonne leuchtet.....Franz
Im Herbst.....Franz
Des Hauptmanns Weib.....Schumann
Aus den Hebräischen Gesängen.....Schumann
La Procession.....Franck
Le Plongeur.....Widor
Nachtgang.....Strauss
Meerfahrt.....Kaun
Mondeszauber.....Novacek
Out of the Rolling Ocean.....Kernochan
The Hermit Thrush.....Mack
The Forgotten Land.....Ware



MORTON ADKINS.

Wind and Lyre.....Ware
Hark! Hark! the Lark.....Loomis
Drake's Drum.....Farwell
The Night Rider.....Bergh
Sunset.....Russell
Fern Song.....Brockway
The Wind Speaks.....Grant-Schaefer
Rolling Down to Rio.....German

Mr. Adkins possesses a voice of excellent quality and wide range, a keen musical sense and fine artistic ability. His program showed catholicity of taste and the ability to sing in three languages, although his enunciation was

not always clear. He was at his best in those songs which called for the most abandon, and Harriet Ware's new "Wind and Lyre" pleased greatly, for it is a most attractive sing. Howard Brockway's "Fern Song" had to be repeated, which was also the case with Alexander Russell's "Sunset," a lovely bit of music, with a big climax, which Mr. Adkins made the utmost of. Mr. Russell played sympathetic accompaniments.

New York critics were more than kind to Morton Adkins in their comments on the baritone's recital.

"Unfamiliar songs were very much in evidence. Mr. Adkins has a pleasing voice and is a serious singer," said the Times.

"Mr. Adkins," said the World, "has a smooth, resonant voice of good range and sympathetic quality, and he sings with decided taste."

"Throughout the concert," said the Globe, "Mr. Adkins sang with commendable seriousness of purpose."

"Mr. Adkins," said the Tribune, "is a singer of merit. His voice is of good calibre and resonant—even at times brilliant in its upper tones. He was most effective in his songs by Franz, Schumann and Richard Strauss."

Tribute to Boris Hambourg.

Considerable stir has been made by the appearance in America of the brilliant young cellist, Boris Hambourg. Many have been the opinions expressed, most of them praising unreservedly. One of the most interesting opinions expressed by competent critics is one from the New York Evening Post, as follows:

"Boris did not bore us," said one listener after Boris Hambourg had finished his Mendelssohn Hall recital on Saturday afternoon; and that tells the whole story. Mr. Hambourg was entertaining from beginning to end, and unless a musician is entertaining, he might as well take up some other profession, or become a professor of music. In the make-up of his program this Russian violoncellist showed taste. Only one piece—Popper's "Spinnlied," at the end—was chosen for reasons of display, and that piece was done with a dazzling exhibition of virtuosity that fairly took one's breath away. Such brilliant violinistic music is difficult on the violin, but trebly so on the violoncello, and that Mr. Hambourg played it flawlessly, at a breakneck pace, showed him to be a master of his instrument, technically speaking.

The higher musical qualities were displayed in other numbers, notably the Grieg sonata, which no one who has enough genius himself to be able to appreciate genius in the highest manifestations can hear without wishing the great Norwegian had written several more.

Mr. Hambourg played this great sonata with keen insight into its beauties, which was also manifested at the piano by Cécile Behrens, who played it con amore and brilliantly, although in the first movement she was somewhat too energetic, in view of the fact that her companion's tone, while rich and mellow, is not particularly big.

Mr. Hambourg played first a seventeenth century sonata by Valentin, which gave the violoncellist opportunity to show off his double stops, arpeggios and diverse floriture in fine style, as well as his command of the broad cantabile, which is the specialty of this instrument. Beside those named there were five other pieces, all good—an elegy by Fauré, a cantabile by Cui, a berceuse by Sola, rather vigorous for a cradle song; the exquisite "Le Cygne" of Saint-Saëns. Mr. Hambourg had an enthusiastic audience, and as a matter of course he had to give several extras.

Campanari Concert Company.

The program of Giuseppe Campanari Concert Company given in Cavell Hall, University of Virginia, Charleston, Va., on November 4, comprised some of the well known songs of the concert repertory and the treader song from "Carmen," as well as a beautiful song of Buzzi-Peccia known as "Lolita," which has had a large sale. These were sung by Mr. Campanari; also, an aria by Handel and other vocal numbers.

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ENGAGEMENTS NOW BEING BOOKED

FAY CORD, KELLERMAN AND YOLANDA MÉRÖ.

Present Superb Program at the First Rubinstein Musicale of the Season—Astor Gallery and Joining Corridors Crowded with Members and Their Fair Guests—Mr. and Mrs. William R. Chapman Make Speeches—Artists of Philharmonic and Opera Ranks Engaged for the Evening Concerts and Afternoon Musicales.

American Beauty roses and white carnations—the colors and flowers of the Rubinstein Club—were again effectively used in decorating the Astor Gallery of the Waldorf-Astoria last Saturday afternoon when the club gave its opening musicale for the season of 1910-1911. An orchestra played in the upper balcony while Mrs. Chapman, president of the Club, and members of the reception committee, welcomed the guests, members and new members. Each new member received a rose and a carnation as she entered and there were other evidences of politeness and hospitality which indicate that sentiment is not wholly extinct in New York. About 3 o'clock Mrs. Chapman with other officers took seats on the stage and the musical program for the afternoon began. The artists were: Fay Cord, the brilliant young soprano (it was her New York debut), Yolanda MÉRÖ, the gifted Hungarian pianist, and Marcus Kellerman, a favorite bass-baritone.

This was the program:

Capriccio, F sharp minor.....	Mendelssohn
Capriccio, B minor.....	Brahms
Capriccio.....	Vogrich
Yolanda MÉRÖ.	
Songs of American composers—	
Boat Song.....	Harriet Ware
At Dawning.....	Chas. W. Cadman
One Hour.....	Küster
The Lady of Dreams.....	Daniels
In a Garden.....	Hawley
Marcus Kellerman.	
Arrivée de Manon.....	Massenet
Fay Cord.	
Etude.....	Chopin
Nocturne.....	Chopin
Scherzo.....	Chopin
Yolanda MÉRÖ.	
Hindu Slumber Song.....	Harriet Ware
From the Land of the Sky Blue Water (Indian Songs),	
Chas. W. Cadman	
Ecstasy.....	Rummel
Fay Cord.	
Songs of Foreign Composers—	
Am Sonntag Morgen.....	Brahms
Aus der Rosenzeit.....	Von Fliehl
Moeven.....	Grieg
Aller Seelen.....	Strauss
Morgen Hymne.....	Henschel
Marcus Kellerman.	
Aria, Depuis le jour (Louise).....	Chapientier
Fay Cord.	
Liebestraum.....	Liszt
Rhapsodie No. 2.....	Liszt
Yolanda MÉRÖ.	

As Fay Cord was the debutante of the afternoon it is proper to speak first of her art and it is a real pleasure to do so. It was said that as soon as Mr. and Mrs. Chapman heard this young artist they at once engaged her for the opening musicale. Other leaders of clubs and musical societies are showing the same commendable taste. Miss Cord is so winsome in her appearance that she would win any audience if she could not sing any better than the average singer heard at club concerts; but the truth is, that she has intelligence, a lovely voice and method of singing, and a style that are quite extraordinary. The audience was hardly prepared for such a treat and therefore the debut of the young singer proved a delightful surprise. Once in many moons one hears an American singer endowed with the "sacred fire," which is more commonly described as "temperament." Fay Cord has this rare gift of the gods and she showed it in every number on the program and the three encores which she was obliged to give. She is equally charming and convincing in operatic arias as in songs, and many after hearing her last Saturday are awaiting with keenest anticipation the song recital which Miss Cord will give in the ball room of the Hotel Plaza this afternoon (Wednesday).

Miss Cord received the warmest of welcomes, and judging from the comment during the musicale and after it, it will not be the last time that the Rubinstein Club will hear her.

Madame MÉRÖ has been so frequently mentioned and extolled in THE MUSICAL COURIER that little more remains to be said. She has the glowing temperament of her race and with it the phenomenal technic that many players of the sterner sex much envy. Both in the display numbers like the Liszt rhapsody and in the poetical Chopin works the audience heard Madame MÉRÖ at her best. If anything more need be said concerning this rare artist, it

is that she has improved since the night of her first appearance last year.

Mr. Kellerman has a noble voice and his art is of the manly type that is heard with double pleasure at the affairs of women's clubs. A deep, rich voice fits in so well with the daintiness and effervescence that belongs to these delightful afternoons where woman is the uncrowned queen. Mr. Kellerman interpreted the German lieder with the poetical balance and symmetry of voice that completely satisfies the most critical. It was also good to hear him sing Harriet Ware's "Boat Song," and "At Dawning," by Charles Wakefield Cadman, both songs worth while. Some of the others, however, were unworthy of a singer of Mr. Kellerman's rank. Louis Koennenich, the official accompanist of the club, assisted the singers.

At the conclusion Mrs. Chapman invited Mr. Chapman, the musical director of the club, to the stage and requested him to tell about the soloists engaged for the concerts. These Mr. Chapman stated were of the same rank as those engaged by the Philharmonic Society and at the Metropolitan Opera House. Alma Gluck will be the soloist at the first evening concert in the ball room of the Waldorf-Astoria Tuesday evening, December 13. Marie Rapold will be the soloist at the February concert, and either Madame Schumann-Heink or Mario Sammarco will be engaged for the April concert. For the remaining Saturday afternoon musicales Alexander Heinemann, the German lieder singer; Xaver Scharwenka, the composer-pianist; Eva Mylott, the Australian contralto; Arthur Tibaldi, the English violinist, and Liza Lehmann and her English quartet of vocalists have been engaged. These announcements were received with marked enthusiasm.

Before the collation was served Mrs. Chapman made another announcement which made some strained necks rejoice—and that was that hereafter at the afternoon musicales the hats would come off. Hurrah! and hurrah!! Hats are barred at the night concerts and they should be barred at every musical function where seeing is part of the enjoyment. As the hats this season are higher than ever and just as wide as before, it will be necessary to remove them if concert goers are to be saved from torture. The next musicale takes place Saturday, December 10.

Chicago Bows to Rosa Olitzka.

Rosa Olitzka, the contralto, won much success at her recent Chicago recital, and all the musical critics were unanimous in their praise. Chicago music lovers entertain the hope that during the operatic season in that city Madame Olitzka may appear in several of her famous roles, especially in Ortrud in "Lohengrin."

A few excerpts from the Chicago papers follow:

Rosa Olitzka, who long has occupied an eminent position as a dramatic delineator of operatic song, an artist who takes her art seriously and has studied the finer shades of music assiduously, gave an interesting song recital, winning the approval of a large clientele. While Madame Olitzka has been chiefly associated with the heaviest of operatic roles, her program on this occasion showed a wide range of selection, bringing into play considerable versatility. —Daily News, October 31, 1910.

With the more restricted but far finer repertory of effects that is permissible in song recital she accomplished a breadth and a potency of artistic expression such as even her interpretation of the difficult and ungrateful role of Ortrude could not boast. For Madame Olitzka has gifts that are more significant than mere vocal beauty. She has intelligence, sympathy and poetic insight, and these qualities of mind and heart find vocal revelation in a variety of tone color, in a graceful shading of the melodic line, and in a faculty, which is the sum of these powers, to catch and project the mood of the song with unflinching vividness. —Daily Tribune, October 31, 1910.

Rosa Olitzka gave her song recital yesterday afternoon before a good-sized audience which was very friendly from the beginning and became even more enthusiastic as the program progressed. And deservedly so, for Madame Olitzka possesses a fine voice of the true contralto timbre. She has her voice under good control. —Inter Ocean, October 31, 1910.

Her voice, a deep and powerful contralto, of more than usual range, is particularly rich in the lower register, while the tones in the middle and higher voice are true and clear. She adds to her vocal attainments that musicianly art of interpretation. Not only in the lieder of Schubert and Schumann was this apparent, but in the heavier selections. —Examiner, November 1, 1910.

It is a pleasure to state that the size of the audience and the frequency of applause were a fitting tribute to Madame Olitzka.

for her recital contained many points of genuine artistic merit. . . . Part of the pleasure of her performance to the hardened concert goer was found in the fact that several of the songs on her program were such as are not commonly heard in song recitals. The dramatic quality of her singing was especially apparent. The emotional power of her climaxes is, however, invariably tempered by good taste, and Marcello's "Quella Fiamma" was sung with a restraint highly commendable in itself and quite in keeping with the classic atmosphere of songs of that period. —Daily Journal, October 31, 1910.

CLEVELAND MUSICAL NEWS.

CLEVELAND, Ohio, November 10, 1910.

Felix Hughes gave a recital in Engineers' Hall Wednesday night in which he appeared to fine advantage. His program was judiciously and effectively arranged, and the support he received from Mrs. Hughes at the piano was all that could be wished. A genuinely artistic interpretative temperament distinguishes Mr. Hughes. Some of his songs were models in the intimate emotional expression he gave them. Schumann's "Widmung" and "Ave Maria," by Wilson G. Smith, were remarkable in the intensity and repression of their emotional expression. He is an artist of marked versatility and of emotional interpretation. The Cleveland musical public looks forward to his next appearance with great pleasure.

At the first meeting of the Ohio Chapter of the American Guild of Organists, held in Trinity Parish House Monday night, Ernest M. Skinner, of Boston, gave an illustrated lecture on organs and organ building. Patty Stair, local organist, received her diploma as a member of the guild. Other recitals and lectures of a like description have been arranged for the winter season.

The local symphony concert season will be ushered in Wednesday evening, November 16, at Grays' Armory. The Theodore Thomas Orchestra, of Chicago, Frederick Stock conductor, will perform that evening. Frances Alda, prima donna soprano of the Metropolitan and the Boston Opera Companies, will be the soloist. Works of Russian and Bohemian composers, including the fourth symphony of Tchaikowsky, two symphonic poems of Smetana and the "Scherzo Capriccioso" of Dvorák will be the features.

The King Arthur Choir, recently organized in Cleveland, has reached the limit of its membership of 150 voices. The ensemble work as demonstrated in its first rehearsal promises to attract a great deal of favorable attention. A. H. Hurd is directing the chorus and will give his first concert in Engineers' Hall on December 8.

Jaroslav Kocian, Bohemian violinist, gave a recital to a packed hall last Sunday evening and received an ovation at the hands of the mixed audience of his countrymen and American admirers. He gave a performance that was temperamentally ideal, and his free, unaffected style won the hearts of his auditors.

Edwin Arthur Kraft will give his fifty-ninth organ recital Friday afternoon in Trinity Cathedral. Numbers by American, English, French and German composers will be the feature of his program.

Walter S. Pope will give a series of lecture recitals on three of Wagner's music dramas at College for Women Monday afternoons. The series is as follows: November 7, "Tristan and Isolde"; November 14, "Die Meistersinger"; November 21, "Parsifal."

R. N. O'NEIL.

Recitals by Guttman-Rice Pupils.

Melanie Guttman-Rice, the singer and vocal teacher whose New York studio is at 210 West 107th street, has a number of advanced pupils who will give recitals this season. Teresa Frances Wolfe, soprano, has been booked for a recital at the Russell Theater in Ottawa, Can., Tuesday evening, December 6. The recital is under the patronage of their excellencies the Governor-General of Canada and Countess Grey, and many other notable people. Miss Wolfe is to be assisted in her program by Mrs. A. D. Cartwright, pianist; Donald Heins, violinist, and Arthur E. Dorey, accompanist.

Among the pupils who are distinguishing themselves in concert work and church choirs, are Miss Joseph, Mrs. Guttman, Miss Lubin, Miss Taylor, and others whose names have been published before. Mrs. Guttman-Rice has her work for the season well under way and more and more singers are coming to her for advice and lessons.

Schumann-Heink in the Southwest.

Madame Schumann-Heink opened a Southwestern tour last week. She gave a recital in Fort Worth, Tex., before an audience of over two thousand. In the past four or five days, she gave recitals in Oklahoma City, Wichita, Kansas City and Ottawa.

BUFFALO MUSIC.

BUFFALO, N. Y., November 11, 1910.

An interested audience visited the Star Theater last Sunday night to listen to a concert given in aid of the Buffalo Association for the Blind. The artists assisting were Edward Baxter Perry, the well known, excellent pianist, and lecture-recitalist; Edwin Grasse, the blind violinist, and Margaret Adsit Burrell, contralto soloist. The local press praises the performance.

Corinne Rider-Kelsey will give a song recital November 21 in Twentieth Century Hall.

The common council of this city has engaged the Ball-Gould Quartet for eight concerts in the public schools.

The Flonzaley Quartet has been engaged by the Chromatic Club to give a concert in St. Margaret's Assembly Hall on November 26.

An Italian girl who left Buffalo two years ago to develop her unusual dramatic gifts and fine voice, has just made a successful debut in Italy. When Caruso heard Nina Morgana here when she was only fifteen, he used his influence to secure for her proper introductions in Italy which have furthered her success.

W. Ray Burroughs evinced fine musicianship in the organ music which he played at a local wedding this week. Before the ceremony "March Nuptial" (Callaerts), "Nuptial Song" (Faulkes), "Wedding Music" (West), "Nuptial March" (Guilmant), "Love's Greeting" (Elgar), "Bridal Song" (Lund). During the ceremony Mr. Burroughs played "Before the Altar" (Lund). The final number was "Benediction Nuptiale" (Saint-Saëns).

A Sembrich song recital will be given in Convention Hall November 26.

Sousa's incomparable band, with Virginia Root (soprano) and Nicoline Zedeler (violinist), will give two concerts at Convention Hall on Thanksgiving Day, affording all cause for additional thanks.

The musicians of this city (who are vitally interested in the June convention of 1911, which the New State Teachers' Association purpose holding in Buffalo) have frequent meetings to discuss plans to make this convention the best ever held. Mrs. A. J. Elias has been chosen chairman of the local organization and Evelyn Choate, reception committee. Others with clearly defined duties are Julius Lange, director of the Orpheus; Joseph Mischka, supervisor of music in public schools; Angelo M. Read, director of the Westminster Choral Society; William P. Luedicke, finance; Mary M. Howard, press and advertising. Others at work in many ways are Edward Randall Myer, E. E. Tanner, Marvin Grodzinsky, Ruby Belle Nason and Amy Graham.

Next week the Guido Chorus will present in the Teck Theater the new opera entitled "The Millionaire Aviator,"

lyrics by John D. Wells, of the Buffalo News, and music by Seth Clark, organist of Trinity Church. There is a big demand for seats.

VIRGINIA KEENE.

Florence Hinkle's Fine Success.

Florence Hinkle, soprano of the Worcester Festival, who started on tour soon after that event, continues awakening the warmest of admiration wherever she appears. Appended are two Worcester notices, and others from Eastern and Middle Western cities:

Florence Hinkle, who appeared at the festival for the first time, made a splendid impression with her lovely voice and artistic manner of singing. And she could not have chosen better than the



FLORENCE HINKLE,
Soprano.

beautiful Puccini aria with its poignant elemental appeal to display both her voice and art to the best advantage. The audience received her most enthusiastically.—Worcester Daily Telegram, September 30, 1910.

Miss Hinkle's singing surprised those who have not kept track of her remarkable progress. She is a singer of uncommon promise. This was her first appearance at the festival and she instantly won the favor of the audience, which would gladly have had an encore. Her voice is brilliant and telling.—Springfield Daily Republican, September 20, 1910.

In the solo work Miss Hinkle captivated her audience with her remarkable pure and pleasing voice, singing with apparent ease at all times and creating a happy impression by her distinctive manner and appearance. Miss Hinkle's interpretation of Reichardt's

"In the Time of Roses" brought forth long applause.—Norwich, Conn., Evening Record.

Miss Hinkle, enchanting of voice and personality, was welcomed by many friends who have heard her upon the occasions of her previous visits to this city. Her delightful voice was heard to advantage in the Quartet which sang the four selections named on the program and as many encores. "I Feel Thy Angel Spirit" (Hoffman), which she sang in duet with Mr. Wheeler, was exquisitely interpreted.—Binghamton Press, October 22, 1910.

Miss Hinkle was obliged to bow her acknowledgments on several occasions or the audience would have had her singing most of the time. She has all the qualities of a great singer, remarkable purity, beauty and volume of tone and perfect ease.—Adrian, Mich., Telegram, October 28, 1910.

Miss Hinkle has a pure voice of great flexibility and her big high tones are as clear as a bell. She received a great deal of well earned applause after her singing of the "Prayer" from Puccini's "Tosca," which was given an excellent interpretation.—Milwaukee Sunday Sentinel, October 30, 1910.

Hamlin's Recital Program.

George Hamlin, the tenor, will sing the following program at his annual New York recital in Carnegie Hall Sunday afternoon, November 20:

Ein Schoen' Tageweis.....Old German
Das Maedlein.....Old Swedish
Wonne der Wehmuth.....Beethoven
Der Kuss.....Beethoven
Wenn du nur zuweilen laechelst.....Beethoven
Von waldbekraenzt Hoeh.....Brahms
Vor Sonnenaufgang.....Oscar Meyer
Lauf der Welt.....Grieg
Zur Johannismacht.....Grieg
Flieder.....Max Reger
In der Rosenlaube am Rhein.....Bungert
Recitative and aria, D'Araet, from L'Enfant Prodiges.....Debussy
Clair de Lune.....Faure
Wiegenlied.....Moor
Sunset.....Arthur Dunham
(Dedicated to Mr. Hamlin.)

Hymn to the Night.....Campbell-Tipton
(Written for and dedicated to Mr. Hamlin.)

A Little Dutch Garden.....Loomis
Turn Ye to Me.....Old Scotch
I'm Not Myself at All.....Lover
Were I the Tender Apple Blossom.....Old Irish
Heart, Ah, Do Not Sorrow.....Ries

Hofmann's Second Recital.

The New York public has evidently become weary of attending piano recitals by players who are cold and lacking in magnetism. No great enthusiasm was spent at Josef Hofmann's second recital in Carnegie Hall last Friday afternoon. Some of the boxes were unoccupied and there were many vacant seats in the parquet. There is no need of writing an extended review of the familiar music on his program, made up for this day of compositions by Schumann, Chopin and Liszt.

Eva Mylott's Western Tour.

Eva Mylott, the Australian contralto, left New York last week for the West, where she has engagements booked in St. Louis, Kansas City, Columbia, Kirkswood and Detroit. Miss Mylott has been engaged as one of the soloists with the Imperial Russian Court Balalaika Orchestra.

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OPERA AND CONCERTS IN MONTREAL.

MONTREAL, Canada, November 11, 1910.

"Tosca" and "Lakme" were given during the remainder of last week by the Montreal Opera Company, two performances each, with the same casts except on Friday, when Eugenio Torre appeared as Cavaradossi. The performances were largely attended. On Saturday afternoon the first popular concert took place, Conductor Jacchia scoring success with the overture "L'Italiane a Alger" (Rossini), intermezzo from "L'Amico Fritz" (Mascagni), intermezzo "Lakme" (Delibes), and "Hungarian Dances" (Brahms), but he failed to impress with Beethoven's symphony, No. 3 ("Eroica") as it was rather an ambitious undertaking for the orchestra, which cannot spare the time for sufficient rehearsals such as this symphony requires. Marie Elba, soprano; Ugo Colombini, tenor, and Jean Ducasse, baritone, were the soloists at this concert, and they sang songs by Tours, DeKoven, Hugo Wolf, Delibes and Leoncavallo with considerable success.

"L'Amico Fritz," by Mascagni, was produced for the first time in Canada on Monday evening, with the following cast:

Sazel Esther Ferrabini
Beppe Louise Barnolt
Amico Fritz Ugo Colombini
David Giuseppe Pimazzoni
Federico David Magnanelli
Hanzo Natale Cervi

The first performance in America of "L'Amico Fritz" took place during the season of 1892 in Philadelphia under Gustav Heinrich. If "L'Amico Fritz" is not a masterpiece it is well worth hearing, first for its originality—which, of course, means something new—and also for some good vocal material which it possesses. The orchestration which is at times thin and dull has, however, the intermezzo which is a marvelous bit of work in thematic material and in tone coloring, and the verdict of the press is that the intermezzo is far superior to that in "Cavalleria Rusticana." Conductor Jacchia had to break his no encore rule and repeated the intermezzo, as the audience would not allow the performance to proceed until the repetition was granted. The production as a whole was adequate. Madame Ferrabini and Signor Colombini, who are increasing their popularity at each performance, again distinguished themselves. The duet in the third act was finely rendered. Miss Barnolt, an American girl, sang the role of Beppe, and covered herself with glory. The balance of the cast did good work, and the ensemble was a most creditable one. The principals as well as Conductor Jacchia were called before the curtain several times after each act, Madame Ferrabini and Miss Barnolt receiving two handsome bouquets. The audience was a very fashionable one.

Francis Macmillen, the American violinist, made his first appearance in Stanley Hall on Wednesday evening last, scoring a well deserved success. Mr. Macmillen has broadened his art since the writer heard him last in London three seasons ago. He played the same program that he gave in New York recently, giving a most brilliant and finished performance of Wieniawski's D minor concerto, as well as the "Rondo Capriccioso" by Saint-Saëns. His

playing of other selections was likewise polished to the highest degree. He was called out six times and responded with one encore. The audience was most enthusiastic. Macmillen was entertained at a supper after the concert by Michael Matoff, one of Montreal's leading violinists.

Ethel Liddel, whom the writer heard privately the other day, possesses a mezzo-soprano voice, which she has under perfect control, and sings with both feeling and intelligence. Miss Liddel is a pupil of Mrs. Homer-Curry, who studied with Pauline Viardo Garcia, and intended to become an operatic star but owing to illness she abandoned the idea, and is devoting her time to teaching, and not only does she know how to teach, but she has a voice and knows how to use it. By the way, there are many teachers in this city who cannot produce a tone. Mrs. Curry's method was highly praised by Shakespeare in London, as well as by Oscar Saenger of New York.

Michael Matoff gave a violin recital recently in Sudbury, Ont., and, according to the papers of that place, met with exceptional success.

HARRY B. COHN.

Hanson Vocal Quartet.

The Hanson Vocal Quartet, Bernice de Pasquali (soprano), Elizabeth Sherman Clark (contralto), W. Dalton-Baker (basso), George Harris, Jr. (tenor), assisted by Adolphe Borchard (pianist), will give the following interesting program for the Women's Club in Columbus, Ohio, on Thursday, November 17:

Prologue, Pagliacci Leoncavallo
Mr. Dalton-Baker.
Aria—
Aria, Polacci, Mignon,
Madame Pasquali.
Quartet, Hic breve vivitur, from "Hera Novissima" Parker
Aria, Griseldis Massenet
Mr. Harris.
Duet, Still wie die Nacht Goetze
Miss Clark and Mr. Dalton-Baker.
Theme et Variations Chevillard
Sonata Mozart
La Danza Rossini-Liszt
Mr. Borchard.
Quartet, Sextet (Lucia) Donizetti
Aria, Oh Don Fatale (Don Carlos) Verdi
Miss Clark.
Duet, Third Act, La Boheme Puccini
Mr. Harris and Mr. Dalton-Baker.
Infidèle Tosti
Sonntag Brahms
Vergebliches standchen Brahms
Villanelle Del'Acqua
Madame Pasquali.
Trio, Faust Gounod
Madame Pasquali, Mr. Harris and Mr. Dalton-Baker.

Josephine Knight Begins New Season.

Brimming over with health and good spirits and full of the delights of her summer trip abroad under the auspices of the Music Lovers Pilgrimage to Europe conducted by the H. W. Dunning Company, Josephine Knight, of Boston, outlined a season's work which promises much for a

wider field of activity than ever before. Besides a number of dates pending after the first of January, Miss Knight will sing December 2 at Bridgewater, and December 7 at Haverhill, Mass. In the meantime she is busily occupied in preparing the repertory for her oratorio and recital appearances later in the season.

H. T. Finck, in New York Evening Post on Francis Macmillen.

When Francis Macmillen played in Carnegie Hall about three years ago it was predicted that he would sooner or later take rank among the greatest violinists of this country. These prophecies were amply verified Sunday night, when he made his first New York appearance of the season in Carnegie Hall. Mr. Macmillen has traveled the length and breadth of Europe since he was last heard here, and during the interim his art has matured and broadened in a manner that must have been a surprise even to his most ardent admirers. With the exception of Kreisler it is difficult to recall any violinist heard in this city in recent years who has played with more ravishing beauty of tone, intelligence and emotional warmth than Macmillen exhibited last night. Indeed, he reminds one of the great Austrian more than does any other before the American public today, and there is every reason to believe that he will eventually become the American Kreisler.

Mr. Macmillen was welcomed by a fair sized audience, and that he had won many new admirers before the evening had come to a close was strikingly evident by the character of the applause at the end. His program included the Wieniawski D minor concerto, the Bach chaconne, Saint-Saëns' "Introduction and Rondo Capriccioso," the Schubert-Wilhelmj "Ave Maria," some short pieces by Mozart, Zarzkycki, Glazounoff and the "Moise" fantasy of Paganini. The Wieniawski number is not a particularly interesting affair, but Mr. Macmillen played it splendidly. The big moment of the evening, however, came with the Bach chaconne, which the player gave with superb breadth and a wonderfully rich and multicolored tone. In the numerous passages of double stops one was tempted to look and see if two or three other stringed instruments had not suddenly reinforced the soloist. It seemed impossible that such a voluminous tone and such clear cut polyphony should proceed from a single violin. In the tremendously difficult arrangement of the "Ave Maria" there was a world of feeling, while the other numbers on the list were each and every one delivered with a corresponding degree of excellence. Mr. Macmillen is a masterly technician, as the Paganini transcription of the Rossini air demonstrated, though one forgets his technic until the attention is especially called to it. But is not this, after all, the very greatest compliment that could be paid him?—Evening Post, November 8, 1910.

Another Werrenrath Comes to Town.

Reinald Werrenrath, the concert baritone, and his wife, are rejoicing in the arrival of their first born, a son, who arrived in New York last Friday, November 11, weighing nine pounds, ten ounces. The happy father has decided to name this latest Werrenrath George, after the baby's grandfather, who in his day was a widely heralded tenor. Will the latest Werrenrath be a tenor like the grandfather, or a baritone like the father?

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CINCINNATI, November 12, 1910.

Leopold Stokovski, conductor of the Cincinnati Symphony Orchestra, has announced the programs for the series of ten concerts for this season, and it must be said that the repertory is most alluring. While the number of new compositions offered is not particularly formidable, there is enough variety to please the most exacting tastes. The programs arranged in a series of groups that will prove particularly attractive. For instance, there will be a Strauss concert, another will be devoted entirely to compositions of the Russian school, while a third will have only Italian compositions on the program. In the arranging of the programs the soloists also were taken into consideration, giving further consistency to every concert. The orchestral rehearsals will begin Sunday afternoon and continue without interruption until Friday, when the orchestra departs for Delaware, Ohio, where the first concert will be given. The orchestra will play in Hamilton Saturday, November 19, returning to Cincinnati after the concert. Locally the season opens on Friday afternoon and Saturday evening, November 25 and 26.

After all the fuming and fuss as to whether Lina Cavalieri is a proper person for the music lovers of America to hear, that noted diva failed to make her appearance after all, this city being one of the many that felt some disappointment when the announcement was made that her appearance as the third attraction of J. Herman Thuman's Artists' Series had been indefinitely postponed. Cincinnati did not take up the cudgels against the singer because of her recent matrimonial somersaults, and there is no doubt that she would have faced a large and representative audience had she come here. There may be some action taken against her to recover the money that was expended in publicity and other expenses in connection with her proposed appearance.

One of the early treats of the faculty concert season of the Cincinnati College of Music was offered on Tuesday evening, when Lillian Arkell Rixford, organist, and Adele Westfield, pianist, assisted by the College Orchestra, under the direction of Albino Gorno, offered a program of more than ordinary interest and merit. A feature of the evening's performance was a Rheinberger concerto for organ and orchestra, in which the magnificent art of Mrs. Rixford was in evidence. The other numbers of the program also aroused much enthusiasm.

"The Students' Mental Attitude" was the subject of a lecture delivered at the Cincinnati College of Music last night by Leopold Stokovski, conductor of the Cincinnati Symphony Orchestra. The student body of the college turned out en masse and derived much edification from the thorough exposition given the subject by Mr. Stokovski. On next Wednesday evening Mr. Stokovski will lecture on "The Orchestra." The value of the various instruments will be discussed and illustrated by members of the Symphony Orchestra, the program concluding with Beethoven's octet for wind instruments. Requests for tickets for this lecture have come from quite a number of the more distant cities of Ohio and Kentucky.

The first of a series of concerts by the Heermann-Adler-Sturm Trio will be given tonight in Memorial Hall. The affair will be quite a society event, the subscription list including many of our most prominent music patrons. An interesting program has been arranged.

Subscriptions for this season's symphony orchestra concerts are larger than ever, indicating a most successful season. The auction of the choice of seats will take place on Tuesday and Wednesday of next week.

The Cincinnati Conservatory of Music presented the following program this afternoon when students from the artist classes of Clara Baur and Hans Richard participated: "Florian's Song" (Godard), and "Vilanelle" (Dell'Acqua), by Bessie Madge Andrews; "Ye Merry Birds" (Gumbert), and "I'll Sing Thee Songs of Araby" (Clay), by Pearl Wetterlun; "Auf Flügeln des Gesanges" (Mendelssohn), and "To Spring" (Gounod), by Susannah

Elizabeth Staater; variations on a theme by Paganini (Brahms), by Alma Betscher; "The Wood Pigeon," "The Starling," "The Yellowhammer," "The Wren" and "The Owl" (Lehmann), by Marion Belle Blockson.

The fact that Cincinnati harbors a composer of individual inspiration who ranks with the leaders of the present day, was brought to the fore in a recital at the Cincinnati Conservatory of Music last Monday evening, when Edwin Ideler, an exceedingly gifted young violin pupil of Mr. Tirindelli gave a whole evening of his master's compositions and transcriptions. Young Ideler, who chose this artistic manner of celebrating his seventeenth birthday, was never heard to better advantage, entering into every mood of the composer with the versatility which bespeaks a true artistic career for him, co-existent with which he possesses a technical equipment astonishing in a student. Assisting was Clara Nocka Eberle, mezzo soprano, pupil of Frances Moses, who contributed two beautifully rendered groups of Tirindelli songs. The audience demonstrated its sincere appreciation of Mr. Tirindelli's gifts by frequent and insistent applause.

Karl Otto Staps, of the Conservatory faculty, and organist of St. Paul's Episcopal Cathedral, last Sunday evening instituted a series of organ recitals which are to extend throughout the year. These recitals, which are given at the close of the regular Sunday evening service, are of especial educational value as Mr. Staps will practically cover all the important organ literature in the course of the year. His program for this evening was: second movement from fifth symphony (Widor), intermezzo, B flat minor (Callaerts), grand chœur in A (Kinder), canon in B minor (Schumann), and serenata (Wolstenholm).

The unique opportunity offered by the Cincinnati Conservatory of Music in presenting the entire seventeen Beethoven duo sonatas to its friends and patrons has evoked universal interest. The third of this series is announced for Wednesday evening, November 23, when Theodor Bohlmann and Bernard Sturm will perform sonata, op. 24, F major, for piano and violin; sonata, op. 17, F major, for piano and French horn (Horn); and sonata, op. 12, No. 2, A major, for piano and violin (Gustav Albrecht).

The Conservatory String Orchestra will inaugurate its season on Thursday evening, November 17, when one of the finest programs in its history will be presented. The concert will serve to introduce Walter Chapman's gifted young pianist, pupil of Theodor Bohlmann, while the other soloists are Florence Anna Teal, soprano, and Gertrude Isidor, violinist, of the artist classes of Miss Baur and Mr. Tirindelli. The program will be as follows: Overture, from the "I Promise Sposi," Ponchielli, Conservatory Orchestra; "Ritorna Vincitor" from "Aida," Verdi, Florence Teal and orchestra; "Morning Song," Elgar, "Valse Triste," Sibelius, "Moment Musical," Schubert, Conservatory Orchestra; Haydn fantasia (for violin and orchestra), Leonard, Gertrude Isidore; concerto, E minor, for piano and orchestra, Chopin, first movement, Walter Chapman; two Norwegian dances, Grieg, Conservatory Orchestra.

C. H. ZUBER.

Harping on the Harp.

Much might be said about the Irish harp. It is the national emblem. It led the Crusaders to battle what time Geoffrey of Bouillon laid siege to Jerusalem, then in the hands of the Saracens; Giraldus Cambrensis, that sour old Welsh libeler of Erin, rapturizes over it and the skill of the Irish harpists; Francis Bacon says that no instrument has a sound so sweet and prolonged as has the Irish harp. "The richly festive mourner" its admirers call it. The Cromwellians hated it as heartily as they hated the organ and destroyed it wherever they could find it. But exquisite examples are still preserved, some of them going back to a century or more before the Reformation, though, of course, such titles as "Brian Boru's harp" are more poetic than historic, as Irish archaeologists like Petrie admit. In times gone by there was an instrument in every Irish home and the visitor would ask for a harp as naturally as today he would ask for a book. The poets are full of references to it and, in spite of pessimism, it seems as though the playing of it were once more to become part of Irish life.—Rochester Post-Express.

Rudolf Berger Touring Holland.

Rudolf Berger, the German tenor, trained in America by Oscar Saenger, is making a triumphant tour of Holland, singing Lohengrin in Wagner festivals in the principal cities.

Miss Gushwell—I like grand opera in Italian so much better than in English! Don't you?

Musical Critic—Oh, yes; unless you understand Italian, or follow the translation in the libretto closely, you don't need to find out what awful rot it is.—Chicago Tribune.

MEMPHIS MUSIC.

MEMPHIS, TENN., November 12, 1910.

That a big success will be scored by the opening concert of the Memphis Symphony Orchestra seems assured. For the discussion of the best means to promote the affairs of the organization there was a most enthusiastic meeting of the board of directors held Friday afternoon at the National City Bank. Mrs. R. Brinkley Snowden, president, called the meeting to order and presided during the session. The question of greatest importance was the opening of the sale of tickets for the single concert. This was decided against most emphatically and seats can be secured only by becoming a patron for the season. One hundred public spirited music loving citizens have subscribed to the Patrons' Fund and 100 more are needed. There seems every reason why these should be forthcoming, for the Orchestra Association is planning to co-operate with the Business Men's Club in "Bringing the world to Memphis" and educating and entertaining them after they arrive. The association is composed of members of the exclusive set of the city who give much of their time and money to the advancement of music and the influence is being felt among musicians and those who love good music. Through personal interest and persistent effort this association has greatly improved the musical atmosphere of this city. Artists now supplant in all the theaters the incompetent players of a few years ago. Managers of the theaters have been able to secure higher class musicians since the Orchestra Association requested it and the public responded to it. Now because of the Symphony Orchestra giving employment to these artists their combined salaries are sufficient for them to maintain their families and remain permanent citizens of the city. There are fifty members of the orchestra working hard for the opening concert at the Lyceum Theater, November 17. Professor Bloom announces that he is well pleased with the progress made and will be ready to present a concert that would do justice to greater cities and older orchestras. The stage setting for the opening concert has been especially arranged for this occasion, representing an Italian garden. New York studios will supply stage furnishings. The "400" of Memphis will occupy the boxes, which are in charge of Mrs. Hunter Raine, and altogether the prospects for a brilliant opening of a great and permanent musical organization for Memphis seems assured.

The Renaissance Club is one of the potent factors in the musical life of Memphis, and its work bespeaks volumes for the earnestness of its members, who are thirty of the ultra-fashionable set. This club is entering its third year of activity, being organized by Mrs. S. J. Latta, who, returning from her studies in the East, wished to spread her enthusiasm to the talented girls and younger matrons of Memphis. The object of the club is to give genuine thought and study to music and to contribute its best efforts for the pleasure of its members. The club meets every two weeks at the homes of the various members and the officers for the present year are: President, Mrs. Caruthers Fwing; vice president, Mrs. Dudley Saunders; secretary, Mrs. Harry Wilson; treasurer, Virginia Barrow.

On the evening of November 6, in the First Methodist Church under the direction of Prof. Herman Kellar, Harry Rowe Shelley's "Soul Triumphant" was given in song service. The soloists for the occasion were: Edith Elam, Jean Johnson, Aileen Shea, Ben Carr and Herman Kellar, assisted by a chorus composed of seventy of the best voices in the city. A most appreciative audience was present at this beautifully rendered service. Mrs. Lunsford Mason was organist, Herman Kellar choirmaster and Dr. B. F. Turner chairman of the music committee.

Saturday, November 12, the Amateur Music Club will hold its second meeting of the season at the new club rooms in the Woman's Building. This club, which is under the direction of Mrs. E. T. Tobey, is doing excellent work this winter in concerts and recitals. A delightful and appropriate program was that given at the celebration of Halloween when the club rooms were decorated in keeping with the "spooky" music. The department of philanthropy is keeping up to the high standard established last season. Four talented children are receiving instruction at the expense of the club and programs are being given at regular intervals to the "shut-ins" of the city.

The Beethoven Club members will hear the first artist concert of the season on Wednesday evening, when Bernice de Pasquali appears under their auspices in the Lyceum Theater. Mrs. See is in charge of the boxes, many of which have been engaged for the society folk. The sale of seats opened Monday and prospects are flattering for a brilliant opening success.

NOLA-NANCE OLIVER.

A street singer was singing in front of a Sixth avenue department store when the manager came out and asked how much he made. "About ten cents a block," replied the singer. "Well," said the manager, "here's a dollar; move up ten blocks."—San Francisco Argonaut.



BROOKLYN, November 14, 1919.

If there be such a person as a cosmopolitan in music he or she must have imagined himself or herself in the seventh heaven of bliss at the concert which the Boston Symphony Orchestra gave in Brooklyn Friday evening, November 14. It was the first visit of the orchestra to Brooklyn this season. Loving hands had adorned the fringe of the stage with potted chrysanthemums and ferns, and the music department of the Brooklyn Institute, aided by the Women's Auxiliary, succeeded in bringing out a large and representative audience; in Brooklyn the word "representative" means just what the dictionary defines. It was a magnificent assemblage, representing the culture and solid wealth (not your vulgar new rich people with their sporty tastes and foolish bustle). The program was truly cosmopolitan in character, beginning with Schumann's overture of Byron's "Manfred," and ending with "Finland," Jean Sibelius' symphonic poem. Between these extremes the audience heard the third symphony of Brahms (F major), the Richard Strauss tone poem, "Don Juan," and two beautiful vocal numbers by Saint-Saëns and Debussy (both novelties), with the golden voice of Jeanne Jomelli to sing them. The order of the rare program follows:

Overture to Byron's Manfred, op. 115.....Schumann
Symphony No. 3, in F major, op. 90.....Brahms
Hymn to Pallas Athéné.....Saint-Saëns
Madame Jomelli and Orchestra.
Tone poem, Don Juan (after N. Lenau), op. 20.....Richard Strauss
Azael's recitative, These Joyous Airs, and aria, O Time that
Is no More, from the lyric scene, The Prodigal Son.....Debussy
Madame Jomelli and Orchestra.
Finlandia, symphonic poem for orchestra, op. 26, No. 7.....Sibelius

The orchestra, under Max Fiedler's direction, was in its best form. The night was ideal for musical instruments, and never did these instruments in the hands of these players sound better. The tone quality had that ring of nobility that belonged to the orchestra in its zenith, and which in the past season was often missed. No one was left in doubt concerning the significance of Schumann's purpose in setting the Byron poem to music. After hearing the overture one wished, indeed, to hear the entire score again. Nothing could be finer than the playing of the Brahms symphony, which had not been performed in Brooklyn since 1897, just thirteen years. Those who rail against Brahms, must, if they are honest and have a serious understanding of symphony forms, confess that in this third symphony Brahms rises above the tedium of heaviness with which he has been charged. The third symphony is not so great as the C minor, but the symphonies of other composers are not of equal value and it would be superhuman to wish uniform perfection in works of art by one man.

Who would not go far out of his or her way to hear Jeanne Jomelli sing the "Hymn to Pallas Athéné," which Saint-Saëns wrote for a Roman festival given in Orange, France, some years ago. The French composer got into the classic spirit of work which describes the passing of the mythological gods and their rites. The prose translation of the French poem into English reads:

The gods are dead and their worship is abolished; their great names are scarcely murmured by mortal lips. The night that has weighed on them has now lasted too long to give us any hope of a new dawn.

And yet the stars have shone more mildly in the darkness that is clearing. What voice has disturbed you, silence of centuries? What white form now appears?

More grand in the breaking day, she seems in her beauty the living splendor of a dream which the shining day transforms into flesh and blood.

'Tis Pallas Athene, the goddess, the queen, the virgin with the silver helmet, serene wisdom, who protected Greece in its radiant days; for learning that her worship is to be revived among us, leaving the Parthenon, she has wished to know the temple where the souls of the ancient gods are awakened.

Providence is the sister of Greece. The same wave of her caress arms gently their shores. The same azure sky intoxicates alike the heavens. Our virgins enchant like those of the Panathenaea; they walk in the sun enveloped with the same grace.

Pallas, daughter of Jove, spread your favors with full hands! As in the days of ancient Hellas, the Provençals, new Greeks, make the plains resound with your name!

O fair-eyed goddess, Pallas Athene, a new temple is raised in your honor! The temple stands and may your glory fill it. Leave the Parthenon and come to us, that you may know the splendor of

radiant days; come that you may awaken here the souls of the ancient gods, O Pallas Athene.

The original poem is by Croze. The Saint-Saëns score has the grace and melodic charm and its originality is a matter no one doubts. Madame Jomelli sang it superbly and in the proper places was impassioned and then again held her art under beautiful control. The voice of this soprano is one of the greatest now in this country and everybody was talking about the recital she was to give in Carnegie Hall Tuesday afternoon (yesterday).

The "Don Juan" tone poem is among works that give the world an inkling of the mastermind of Richard Strauss. The setting is after Lenau, and this poem deals with a man whose conduct with the fair sex is heroic and not like the libertine as portrayed in Mozart's "Don Giovanni" and other works in which the Spanish character is so unpleasantly and often unfeelingly depicted. The work was played with delightful abandon and finish.

Once more the audience heard Jomelli and this time in an exquisite Debussy number, an aria from his cantata, "The Prodigal Son." This air lifted the listeners to heights of enjoyment not often experienced at symphony concerts. The singer and the orchestra most happily declaimed the atmospheric charm of this composition in which the old, old story of the returned prodigal is revealed in a most ethereal manner. The lusciousness of the singer's voice as well as its spiritual quality were blended so as to awaken emotion in the coldest auditor. "Finlandia," or just plain "Finland," is a work that indicates that Sibelius has "arrived" to take his place with other big composers of the day. The music tells more clearly than spoken language the difference in the compositions of Finland and Russia or Scandinavia. The Finn is less emotional than the Russian and under any and all circumstances would very likely prove less cruel. "Scratch a Russian and find a Tartar" is a proverb often recalled when one reads of what goes on in the domain of the Czar. "Finland" is a composition of marked individuality and it closed a night of exceptional joys in a most grateful way.

The New York Symphony Orchestra gave its first concert in Brooklyn this season at the Academy of Music last Saturday afternoon. The music consisted of Beethoven's first symphony; the overture from "The Magic Flute" and "Bird Catcher's" song from the same opera; Handel's "Largo" and dances from Gluck's "Orpheus and Eurydice."

A concert of more than ordinary interest was given in the music hall of the Academy of Music Wednesday night of last week, by Maud Morgan, the harpist, assisted by William C. Carl, the celebrated organist, and Freeman Wright, a local baritone. Music not often heard in concert halls, was beautifully played and the refined audience manifested its pleasure in hearing it. The organ in conjunction with the harp come closest to being celestial music and on this occasion the artists gave performances that were lovely and finished. The order of the program follows:

Harp and organ, Marche Solennelle.....Gounod-Thomas
Miss Morgan and Mr. Carl.

Solos for organ—
Gavotte, Le Temple de la Gloire.....Rameau
Choral, Komm Heiliger Geist.....Buxtehude
Fugue in D major.....Bach
Mr. Carl.

Harp solos (unaccompanied)—
A Fairy Legend.....Oberthur
Lament.....Hasselmans
Mazur.....Schuecker
Miss Morgan.

Voice—
ata Assai (Dinorah).....Meyerbeer
Ladies of St. James.....Richard Strauss
Clarke
Mr. Wright.

Harp and organ Fantaisie.....Dubois
Miss Morgan and Mr. Carl.
Organ, Variations de Concert (with pedal cadenza).....Bonnet
Mr. Carl.

Harp solos (unaccompanied)—
Spring.....John Thomas
Patrouille.....Hasselmans
Miss Morgan.

Voice, harp and organ, Agnus Dei.....Bizet
Miss Morgan, Mr. Wright and Mr. Carl.

It was good once more to hear Mr. Carl at the organ. This player carried his listeners "off their feet" by his wonderful skill in the Bonnet variations. Under his magic fingers the fine organ in the hall sounded at times like a full orchestra. In the first group of organ numbers, Mr. Carl disclosed all those resources and beauty of tone coloring that have made him famous throughout the world of music. The Rameau gavotte, which he has played at his recitals in Manhattan and in other cities on tours, recalls a picture of some oldtime scene. One can see the ladies and gentlemen in classic attire moved by the charm and poetry which existed in their exclusive set,

and it was a charm and grace in those days that penetrated beneath the surface. The organist used the bells of the instrument in playing the heavenly Buxtehude choral, and his amazing control of the keyboards and stops served as several lessons to the resident organists present. In the playing of the Bach fugues, Mr. Carl has no superior among living organists and but few who are his equal. The finger work in this monumental composition was immaculate. One must wonder how an artist so busy as Mr. Carl can keep up his technic as he does. He is, indeed, a manysided man. Miss Morgan and the organist were obliged to add an encore after the Dubois fantasia.

Louis C. Elson, the music critic of Boston, gave the lecture on the Boston symphony program in Brooklyn last week. Mr. Elson was assisted in the illustration by Alfred de Voto at the piano. Other lectures on the programs to be presented in Brooklyn this season will be given by Daniel Gregory Mason, of Columbia University; Howard Brockway, of New York; Philip Hale, of Boston, and Mary Hallock Greenwalt, of Philadelphia. The lectures take place in the music hall of the Academy of Music on the afternoons preceding the evening concert in the opera house of the Academy of Music. Busoni and Mischa Elman are among the soloists who are to appear with the orchestra in Brooklyn after the New Year.

Saturday evening, November 19, the Metropolitan Opera Company comes to Brooklyn to sing "Il Trovatore" at the Academy of Music. The cast includes Rappold, Homer, Slezak, Amato and Witherspoon—three Americans among the five. The dates for the other Brooklyn performances are: Saturday evening, November 26; Saturday evening, December 3; Saturday evening, December 17; Tuesday evening, January 3; Tuesday evening, January 17; Tuesday evening, January 24; Tuesday evening, January 31; Tuesday evening, February 7; Tuesday evening, February 21; Tuesday evening, February 28; Tuesday evening, March 7; Tuesday evening, March 14 and Tuesday evening, March 21. It is promised that the operas will be given with all attention to detail and strong casts, as is the rule at the Metropolitan. E. L. T.

Bonci's Opening Recital Program.

Alessandro Bonci, the tenor, who arrived last week on the Kronprinzessin Cecilie, will open his American concert tour at the Brooklyn Academy of Music, Thursday evening, November 17, with the following program:

O del mio dolce ardor.....Gluck
Caro mio ben.....Giordani
Se tu m'ami.....Pergolesi
Chi vuol la Zingarella.....Paisiello
Aria, Il mio tesoro (Don Giovanni).....Mozart
Adelaide.....Beethoven
On Wings of Music.....Mendelssohn
Who Is Sylvia?.....Schubert
Hark, Hark, the Lark.....Schubert
Au printemps.....Gounod
Vieille Chanson.....Bizet
Nuit d'Espagne.....Massenet
Romance.....Debussy
Embarquez-vous!.....Godard
Aria, Che gelida manina (by request).....Puccini
What Is Love?.....Ganz
Long Ago.....MacDowell
A Maid Sings Light.....MacDowell
Serenata.....Sinigaglia
Notturmo.....Leoncavallo
Vieni amor mio.....Leoncavallo

Bonci's first New York recital will be given in Carnegie Hall, Tuesday afternoon, November 22, at which he will repeat the program by request.

Kirkby-Lunn Due in January.

Madame Kirkby-Lunn, the English contralto, will arrive in America early in January and will open her concert tour with a New York recital in Carnegie Hall on the afternoon of January 3. Appearances with the Minneapolis Symphony Orchestra and the St. Paul Symphony Orchestra are scheduled for January 6 and January 10 respectively, after which the prima donna will go to Omaha and Kansas City. She will sing in St. Louis under the auspices of the Amphion Club on December 24. The demand for Madame Kirkby-Lunn's appearances is especially marked this year, and she hopes to remain in America until the close of the season.

Fornia and Tibaldi in the South.

Rita Fornia, soprano of the Metropolitan Opera House, and Arturo Tibaldi, violinist, are meeting with brilliant success in the South. They have given recitals in Atlanta, Birmingham, Macon, Wilmington and Bristol.

First Suburbanite—We've got a baby grand in our house.

Second Ditto—We can go you one better. We've got a grand baby in ours.—Baltimore American.



TWIN CITIES, Minn., November 12, 1910.

When it is said that the St. Paul Symphony Orchestra has attained something very near perfection in its orchestral quality it can be taken for granted that hard work has been done and that there have been changes in its personnel, not that it was not a good orchestra last year, but that this year it is very greatly superior, especially in orchestral tone. And so at the first concert one looked over the band for familiar faces and found only a few of them here and there, half a dozen among the first violins, two or three among the seconds, the same with violas, cellos and basses, and the reason for the great change in efficiency and quality became apparent. Yes, the strings have been strengthened, greatly in the firsts, but particularly (where most needed) in the seconds. All this was shown at the first concert of the season when the following program was given with Melba as soloist:

Symphony in F minor.....Tchaikowsky
Mad Scene from Hamlet.....Thomas
Ave Maria, from Otello.....Verdi
Overture, Sakuntala.....Goldmark
I. Hear the Gentle Lark (with flute obligato).....Bishop
Entrance of the Gods into Valhalla.....Wagner

It was in the symphony that the orchestra showed its quality. At times it seemed as if the orchestra was a great organ on which Mr. Rothwell expressed himself in his varying moods and at will. Yet with it all there was no mistaking the great amount of study and careful preparation which had gone into making this a perfect portrayal of one of the most somber masterpieces in music. If Pohlig is the Whistler of music, with his broad lines and impressionistic tone pictures, Rothwell is the Sargent, with his clean cut delineation of every line and curve of the tonal canvas. Nothing escapes him. In the mass of tone one hears (almost sees) the vari-colored threads that go

to make up the woof of the sound-fabric presented. Yet with all his fine delineation of theme, motif and figure Mr. Rothwell sacrifices nothing to tonal grandeur. When climaxes are reached their full effect is given, and without any sacrifice of delineation. It was this quality in Mr. Rothwell's interpretative work that made the symphony a notable performance. His playing of the Goldmark overture was also particularly finished and refined and gave one the feeling of hearing a new composition, so vividly were its varying moods portrayed. The same refinement was noticeable in his playing of the "Rheingold" music. Some there are who deprecate this refinement in the performance of a Wagner orchestral score, feeling that tumultuous, one might say turbulent, floods of sound are necessary for any proper expression of the highly colored emotional pictures produced by the composer of the "Ring." However that may be it can be said that Mr. Rothwell's performance of any tonal picture is well worth listening to whether one agrees with him in the matter of interpretation or not. It was a mighty audience that greeted Melba, every seat in the house (3,100) being sold. The audience came prepared to give the diva an ovation and they were not disappointed in her artistry nor she with her welcome. She sang beautifully, as always, and was repeatedly recalled, granting numerous encores. All in all it was a concert that will not be equalled many times during the coming winter and presages an auspicious season for this great orchestra.

Cecil Fanning and Harriet Ware were presented in joint recital by the Thursday Musical at the First Baptist Church Tuesday night. The Thursday Musical has always been fortunate in its selection of recital artists and so it was in this case for no more interesting recital has been

given here—in two years at least. Mr. Fanning is a baritone of splendid attainments and he gave the entire program (one number excepted) much to the delight of a very considerable audience. The first half of the program was devoted to classic songs and the second half to compositions of Miss Ware. In the first part Mr. Fanning had the assistance of H. B. Turpin, a rare accompanist and delightful lecturer, and in the second half Miss Ware played the accompaniments. Both the artist and composer were given an ovation, and at the conclusion of the program a reception for them was held in the parlors of the church.

Overture, Fingal's Cave.....Mendelssohn
Symphony No. 4 in E minor.....Brahms
Concerto for violin and orchestra.....Beethoven
Overture, Leonora No. 3.....Beethoven

The above was the program for the concert of the Minneapolis Symphony Orchestra last night. It was the first hearing in the Twin Cities of this symphony. Here is a work filled from end to end with beauty and loveliness, one might almost say epochal grandeur, yet with never a measure that would offend the most delicate sense of tone color.

Mr. Oberhoffer gave it a wonderfully clear and fine reading, being unhampered by a score and showing in his own restraint a full appreciation of the dignity of the work. Yet with it all, the work was filled with subtle nuances that kept one constantly in love with its very beauty. Yet when a climax was reached it was always fully satisfying. The performance was a triumph for Mr. Oberhoffer, and, much against his will, he was obliged to respond to repeated applause at the conclusion of the work and make his appearance on the platform. Richard Czerwonky, the concertmaster, was soloist, and he gave a rather youthful interpretation of the concerto. With all due respect to his powers as a virtuoso it must be said that he has not reached maturity as a composer, and should have hesitated before injecting into such a noble and chaste composition as the Beethoven concerto his own florid and insipid cadenzas.

Carlo Fischer announces the personnel of the Minneapolis String Quartet as follows: William Boettcher, first violin; Folke Gilbert, second violin; Jean Koch, viola; Carlo Fischer, cello. The works announced for the season of three concerts are: Quintet for piano and strings, op. 44 (Schumann); quartet for piano and strings, C minor (Strauss); sonata for piano and cello, F major (Beethoven); quintet for piano and strings, F minor (Franck); quartet for piano and strings, op. 47 (Schumann); trios for piano and strings (Saint-Saëns and Norman O'Neil); trio for piano, violin and horn (Brahms); sonata for piano and violin (Dvorak); sonata for piano and viola (Rubinstein); sonata for piano and cello (Rachmaninoff); quartet for strings (Grieg); quartet for strings (Balfour Gardiner). At the first concert, on November 22, the first three works listed will be given with Eloise Shryock at the piano. As will be noted from the list Mr. Fischer will bring to hearing several novelties and a large number of classics never before heard in Minneapolis.

That Mr. Oberhoffer is not dependent on a score for his conducting was made evident at rehearsal as well as at the concert this week. Through some mishap on Thursday none of the scores of works which he had announced for rehearsal had been brought to the Auditorium. Librarian Hoskins was for rushing off at once and bringing the lost music, but Mr. Oberhoffer said no, he did not want to delay the rehearsal half an hour.

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and besides that he could rehearse them from memory. And he did so, too, rehearsing the Brahms symphony, the Schumann symphony, and the Smetana symphonic poem "Moldau." And it is said by members of the orchestra that he never missed the least important dynamic sign, to say nothing of the syncopated entrances of various instruments and choirs in the symphonies. When a man can conduct a Brahms symphony without score it is generally considered that he knows his work.

It is undoubtedly true that the general effect produced by the orchestra depends largely upon the excellence of the secondary strings, but it is hard to believe that anything can make or mar orchestral perfection to so great an extent as the brasses. In reviewing the impressions of last Sunday's "Pop" in St. Paul this thought stands pre-eminent—the beautiful tone quality and balance maintained throughout the entire concert by both the brass and woodwind sections. All through the peculiar and somewhat intricate themes of the "Fingal's Cave" overture this perfection of balance gained until in the delightful "Carmen" suite it, perhaps, reached a climax that left nothing to be desired. The exquisite finish and cleanness of the strings, added to the entire suitability of the number to the mood of the orchestra, made this group a delight to the audience, which would be satisfied only with a repetition of the Toreador music. The Tchaikowsky "Marche Slave," followed by the "Bridal March to the Cathedral" from "Lohengrin" in their widely different coloring, were equally attractive, as was also the Strauss waltz, "Artist's Life" in its own way. D'Indy's arrangement of the Rubinstein melody in F for cello solo afforded Rosario Bourden the opportunity to show how much may be put into an over familiar theme until even the familiarity adds to rather than detracts from the enjoyment of it. Mr. Woodard's conception of Massenet's meditation from "Thais" was very satisfying in the dignity and reserve of expression as well as purity of tone.

Evan Williams created what is generally chronicled as a sensation by his singing at the Minneapolis Symphony "pop" concert last Sunday. Perhaps a more sober manner of recording his triumph would be to say that he so greatly enthused the audience that their appreciation was shown in a spontaneous outburst of applause such as has seldom been equalled here. Mr. Williams' numbers were an aria from "The Swan and the Skylark" and the "Prize Song" from "Die Meistersinger." He was obliged to give encores for both numbers. The orchestral numbers were "Marche Militaire" (Strauss), overture "Der Freischütz" (Weber), "Eine Kleine Nachtmusik," serenade for string orchestra (Mozart), "Lancelot and Elaine," symphonic poem (MacDowell), "Air de ballet" (Percy Pitt), and the concert waltz, op. 47 (Glazounow). The principal number on the program was the MacDowell poem which was given a splendid reading. But even Mr. Oberhoffer's best efforts could not make it thoroughly interesting at all times. Beautiful moments it has but the general color scheme seems to lack variety and contrast, and therefore does not make up for the lack of thematic material. Percy Pitt's "Air de Ballet" is a pretty trifle which pleased the audience so greatly that they demanded its repetition. The Strauss march seems to have nothing to recommend it excepting the name of the composer. But Mr. Oberhoffer complains that it is extremely difficult to get good marches with which to open his Sunday programs (why does not some one orchestrate Sinding's "March Grotesque"? That ought to be what our old friend Fred. Slee calls "a bully thing" for an opening number). The Glazounow waltz was splendidly played, Mr. Oberhoffer showing again his fine conception of rubato tempi in the variously contrasted parts of this brilliant orchestral number.

It was a fair audience which gathered in the First Baptist Church Wednesday evening, the occasion being the first appearance for the second season of the Christian Endeavor Choral Society under the direction of Charles W. Mountain. The works given were Maunders' "Penitence, Pardon and Peace," and Barnby's "Rebekah." The soloists were: May Williams Gunther (soprano), Eleanor Nesbitt Poehler (contralto), O. T. Morris (tenor), Francis Rosenthal (bass), with Edwina Wainman at the organ. Between the two cantatas Mrs. Poehler was heard in Gounod's "O Divine Redeemer."

"Du bis de Ruh" and "Der Erlkonig" on one of the programs this week caused people again to comment on the matter of spelling.

Lella Parr-Livingstone, assisted by Luella Bender (reader) and Gertrude Dobyns (pianist), gave a lecture recital before the Primrose Club in Stillwater last Friday evening. She sang "Ah Rendimi" (Bossi), "La Zingarella" (Paisiello), "O cessate di piagarmi" (Scarlatti), "Der Wanderer" and "Who is Sylvia" (Schubert), "Widmung" (Schumann), "Farewell" and "Sweetheart is

There" (Franz), "Verborgtheit" (Wolf), "The Little Sandman," "Serenade" and "Sapphic Ode" (Brahms), "His Lullaby" (Bond), "The Silver Ring" (Chaminade) and "My Lover He Comes on the Skee" (Clough-Leiter). The writer was not present but has been told by club members that Mrs. Livingstone thoroughly charmed her audience. Miss Bender gave three scenes from "Romeo and Juliet" and Miss Dobyns played a Chopin group. Speaking of Mrs. Livingstone's work the Stillwater Gazette said: "Her voice, a contralto of great sweetness and sympathetic quality, was admirably displayed in her selections, which showed a wide range of musical knowledge and artistic ability."

Frederic Fichtel and Arthur Wallerstein were heard in a splendid program at Northwestern Conservatory Hall last Saturday. They played the tenth Mozart sonata in B flat, the Schubert sonata, op. 137, No. 1, and Mr. Fichtel played the Schubert-Liszt "Erlkönig" as a solo number. Although newcomers in Minneapolis Messrs. Fichtel and Wallerstein are gaining wide recognition for their artistic work, and for this recital the hall was packed and many people turned away.

For the first time in its history the Minneapolis Symphony Orchestra will give a number of concerts during the season in outside cities not far distant from Minneapolis. This is one of the innovations inaugurated by Manager Wendell Heighton, and will bring to a number of neighboring communities an opportunity to participate in the musical and educational advantages of symphony concerts by the orchestra which has made Minneapolis famous in the musical world. In addition to the concerts already arranged, Mr. Heighton has a number of other applications, which are under consideration, but for which arrangements are not yet completed. The Chicago Apollo Club wished to engage the Minneapolis Symphony Orchestra for one of its concerts, but Mr. Heighton declined to permit the orchestra to make its first appearance in Chicago as an accompanying body. The out of town concerts thus far announced are as follows: November 16, St. Cloud, Minn.; November 17, Brainerd, Minn.; November 28, Stillwater, Minn.; November 29, Faribault, Minn.; November 30, Owatonna, Minn.; December 1, Albert Lea, Minn.; December 2, Mason City, Ia.; December 12, Red Wing, Minn.; December 13, La Crosse, Wis.; January 12, Eau Claire, Wis.; January 13, Menominee, Wis.; February 6, Stillwater, Minn.; February 20, Mankato, Minn.

This from the Journal: "A man got nine months for smuggling in a harp. A trombone should call for nine years." Sounds like Liebling, doesn't it? But, in all earnestness, let us remark that some one should take certain of the brass players aside and gently inform them that they are not expected to straighten out their instruments by blowing through them in the forte passages, neither should they try to imitate theater thunder by cracking the bells of their instruments just to show that they have the lung power. Brass instruments are used to produce a certain tone color, not a certain noise color.

By the way, speaking of cadenzas, why does not some ambitious young composer stick one in the Bach air for the G string?

A certain young lady confessed recently that she never bothered with sharps and flats if there were more than two of them in the signature. "Anyway, it sounds ever so much more Frenchy," she explained, "and that is what people seem to want nowadays."

In his little lectures the other evening Mr. Turpin mentioned something as being "a la Rossini." The dear Young Thing in front of us explained to her companion that "Rossini" was the Italian for rosin.

Excepting the concerto Mr. Oberhoffer conducted the entire concert last night without score.

The first concert of the Czerwonky String Quartet will be given in Handicraft Guild Hall on the evening of December 6. The program will consist of the Haydn Quartet, op. 76, No. 4; Beethoven quartet, op. 18, No. 2; and the Hugo Kaun Quartet in C minor.

The concerts of the St. Paul Symphony Quartet will be given on Saturday afternoons instead of Friday afternoons as at first announced.

The program for Saturday morning at the Minneapolis School of Music, Oratory and Dramatic Art, given by Annie Swensen and Maud Peterson, piano pupils of Wilma Anderson Gilman, and Harriet Hetland, pupil of Mr. and Mrs. Charles M. Holt. The program this morning was given by Nell McKenzie (contralto), pupil of William H. Pontius and Alma Ekstrom (pianist), pupil of Carlyle Scott. Following is the program: Waltz, C sharp

minor (Chopin), romance (Schumann), "Arabesque" (Leschetzky), by Miss Ekstrom; "My Star" (Beach), "Recompense" (Hammond), by Miss McKenzie; "Marche Grotesque" (Sinding), "Venitienne" (Godard), "Rondo Capriccioso" (Mendelssohn), by Miss Ekstrom; "O Let Night Speak of Me" (Chadwick), "I Said to the Wind of the South" (Chadwick), by Miss McKenzie.

Charliebelle Paris, pupil of Wilma Anderson-Gilman, gave a full piano program in Winona last week. Maud Peterson and Annie Swensen, two pupils of Mrs. Gilman, will play a two piano number on the Thursday musical program this week.

Lella Parr-Livingstone, assisted by Gertrude Dobyns (pianist), gave a recital in the hall at the Studio Arcade this morning. The program was as follows:

"Widmung" (Schumann), "Immer Leiser wird mein Schlummer," "The Sandman," "Serenade" (Brahms), "Sweetheart Is There," "The Hills and Forests Are Dark'ning" (Franz), aria (Schumann), fantasie impromptu (Chopin), "Verborgtheit" (Wolf), "The Silver Ring" (Chaminade), "His Lullaby" (Bond), "T'was Within a Mile of Edinboro' Town (Old Scotch).

Mrs. Livingstone has a happy faculty of taking the audience into her confidence on occasions like this and so this morning she explained that she must sing the first two songs in German because she had been unable to find a good translation. Then she read translations of both poems in order that those present might know the songs and appreciate the union of the words and music. The balance of the program was given in English. To say that Mrs. Livingstone's singing gave pleasure to the large audience would be to express only a very small side of it. Her voice is warm and rich and her style intimate, yet musically and so she does more than please her audiences, she captivates them. As an encore to the Franz group she sang a manuscript song of Miss Dobyns, "Lullaby," a composition full of quiet charm and beauty.

The Northwestern Conservatory Club will have a meeting on Tuesday evening, November 15. There will be a short business meeting followed by a dramatic and musical program. The Children's Club, under the direction of Luella Bender, presented a little play, "The Rescue of Princess Winsome," last Wednesday evening in Recital Hall.

Some of the dramatic pupils of Mr. and Mrs. Charles M. Holt of the Minneapolis School of Music, Oratory and Dramatic Art will appear in a program of three one-act plays in the school hall on Friday evening, November 18. Following are the plays to be presented: "Young Mr. Pritchard," a comedy in two scenes by Esther B. Tiffany; "Petticoat Peril," comedietta in one act by Charles Young; "A Wire Entanglement," comedietta in one act by Robert Marshall.

Alice O'Connell, of the dramatic department of the Minneapolis School of Music, Oratory and Dramatic Art, gave a program at Hobart Memorial last Wednesday. Miss O'Connell is directing the vaudeville program to be given tomorrow night at the University Farm School by the Women's Home Economics Club. Ethel Hovenden, pupil of Mr. and Mrs. Charles M. Holt, read at Olivet M. E. Church last Monday evening.

At the concert given by the faculty of the Johnson School of Music, Oratory and Dramatic Art, Tuesday evening, the large audience present gave evidence of the popularity of the school. Gustavus Johnson, director of the Johnson school, who is well known not only as a pianist, but also as a composer, played none of his own compositions, but gave a pleasing rendition of the concert study in F sharp (MacDowell), and a group consisting of romance (Schumann), scherzo in B minor (Chopin). Agnes Lewis, of the vocal department, accompanied by Mr. Johnson, sang the familiar Handel aria from Rinaldo, "Lascia chio Pianga," and a group of three songs, responding to an encore with one of Liza Lehmann's bird songs, "The Owl." Maude Moore, teacher of elocution, read "The Sin of David" (Phillips) and a group of humorous poems. Charles D. Ostergrin, violinist, contributed "Souvenir" (Drdla), "Hungarian Dance" (Brahms), and as a fitting close to the program played the Grieg sonata, op. 45, with Mrs. Johnson at the piano.

Grace Gilmore, who has come to Minneapolis to occupy the position of organist at First Baptist Church, has opened her studio in the church and has a flourishing class of about forty pupils.

The Active Vocal Section of the Thursday Musical met this week at the home of Mrs. Giffallan on Clifton avenue. The chairman of the section gave an interesting explanation and description of the ballad, the roundelay, the

madrigal and the catch. Illustration of the ballad was given "Chevy Chase," a song of sixty-four verses. Mayme Forsythe, Winifred Thompson, Mrs. Tomlinson and Corinne Frank sang examples of roundelay and catch, and a quartet, Mrs. Moran, Mayme Forsythe, John Blichfeldt and Theodore Preiss, sang two madrigals.

OSCAR HATCH HAWLEY.

XAVER SCHARWENKA GREETED IN CHICAGO.

CHICAGO, Ill., November 13, 1910.

Despite the fact that the Auditorium concert was attended by a large crowd, Orchestra Hall was packed to the doors for the first and only appearance in Chicago of Prof. Xaver Scharwenka, the pianist-composer. The program was as follows:

Fantaisie, op. 49, F minor.....Chopin
Ricordanza.....Liszt
Mephisto Valse.....Liszt
Sonata, op. 57, F minor (Appassionata).....Beethoven
Allegro assai Andante con moto.
Allegro ma non troppo.

Theme and Variations, op. 48.....Xaver Scharwenka
Novellette, op. 22.....Xaver Scharwenka
Spanish Serenade, op. 63.....Xaver Scharwenka
Two Polish Dances, op. 15 and op. 3.....Xaver Scharwenka
Staccato Etude, op. 27.....Xaver Scharwenka

The Chopin number proved that the renowned Scharwenka is not only a composer of repute, but a pianist of high attainment and merit. He reads Chopin beautifully, and his interpretation was so perfect that the audience recognized in him a master of the keyboard, and at the conclusion of the number Professor Scharwenka was recalled many times to acknowledge the enthusiastic applause.

In the Liszt selections the artist had ample opportunity to reveal his excellent technic and brilliant interpretations. Those showy numbers seem best to suit the mood of the player. The Beethoven sonata was the most pretentious of his offerings, and it was in this that Scharwenka had opportunity to show his powers and a singing quality of tone. This sonata was given a masterly reading.

The last part of the program was composed entirely of numbers from the pen of the pianist-composer, and this group was even better received than the numbers preceding. All in all the concert, which was given under the management of F. Wight Neumann, was one of the most enjoyable of the season, and one that will long be remembered by music lovers in Chicago.

A writer on the London Observer does not like either "Fidelio" or "Don Giovanni," and says of the former that it consists of operatic commonplaces of the period, and that our admiration of the work can never honestly be much more than the outcome of respect or sheer affectation. As to the "Don" he says that it would be a splendid opera if somebody would only rewrite the story and somebody else the music. For sheer crassness, this opinion deserves a special reward, but it is not a bit of use getting angry with the writer. He probably cannot see the unfortunate character of his taste, for which his parents may be perhaps to blame, but in view of the estimation in which both works have been, and still are, held by men who are both competent and musicians, he should guard against judging other people's opinions by his own limitations.—London Musical News.

"I often sing by the sad sea waves,"
Chirped the maid, and the villain bad,
Said, "Now I can easily understand
Why the waves are always sad."

—Chicago News.

Ferdinand Schafer, Conductor.

Ferdinand Schafer, violinist and conductor, who recently returned from Europe, has been actively identified with the musical affairs of this city for a number of years and has



FERDINAND SCHAFER,
Violinist and conductor.

established an enviable reputation as soloist, teacher and conductor. An interesting feature of Mr. Schafer's trip abroad was his opening the musical season in Berlin by conducting an orchestral concert in the Bluethner-saal on September 26. An unusually interesting program was presented, which included some of Mr. Schafer's own elaborations of Bach compositions and three nocturnes by Debussy, the latter being presented for the first time in Berlin. As Mr. Schafer is the only Indianapolis musician who has appeared as orchestral conductor in Berlin the announcement of the event has caused much appreciative comment in local musical circles.

It is evident that Mr. Schafer was not without success, as the criticisms, which have just been received by him, indicate that he was very favorably received. Following are a few of the comments made in the Berlin papers relative to Mr. Schafer's conducting of the Bluethner Orchestra:

Ferdinand Schafer showed himself to be a leader of versatility, with sound musical intentions.—Deutsches Warte.
As conductor he revealed decided characteristics, wise reflection, good taste, and succeeded in bringing out the spirit of the compositions.—Der Reichsanzeiger.

Mr. Schafer proved that oneness is not a part of his taste. The manner in which he attacked the Brahms overture and the first movement of the "Eroica" showed him to be a sane unaffected musician, less temperamental than intellectual.—Lokal-Anzeiger.

This thorough and diligent artist came promisingly into the public eye some years ago in Leipzig. He again proved himself a well-poised conductor. The climax was reached in the three difficult, but nevertheless well performed, nocturnes by Debussy.—Die Zeit am Montag.

Mr. Schafer impressed one as a thorough and admirable musician, with conspicuous talent as a conductor. Particularly gratifying are his great earnestness and noble modesty; he is the opposite of a poseur.—Signale.

He brought out many fine points, particularly in the woodwinds, where the effect was very gratifying.—National Zeitung.

The gentleman from America performed his duties in a manner self-possessed, superior and cautious.—Norddeutsche Allgemeine Zeitung.

Mr. Schafer impressed one as a sterling musician. Debussy's "Nuages" and "Fetes" were splendid reproductions.—Kleine Journal.

Showed self-possession, repose and circumspection.—Borsen-Courier.

Excellent musician, conductor of versatility.—Tageblatt.

Flonzaley Quartet Arrives.

The Flonzaley Quartet arrived from Europe on the Lusitania last Friday and will open its tour in Philadelphia on Monday, November 21. The Flonzaleys have met with tremendous success on their European tour this fall. In London they met with special favor, the critics sharing the

opinion of the Berlin papers that the organization is among the first of the great chamber music bodies of the world. Two concerts were given in Scotland previous to sailing for America. The Flonzaley tour will be an extremely long one, the demand for appearances being far greater than the dates available. A partial list of the cities to be visited includes Philadelphia, Briar Cliff, N. Y., Washington, Holyoke, Mass., Syracuse, N. Y., Buffalo, Toronto, Canada, Northampton, Mass., Milton, Mass., Providence, R. I., New York, Boston, Cleveland, Indianapolis, Cincinnati, St. Louis, Chicago, Detroit, Ann Arbor, Grand Rapids, Mich., Lawrence, Mass., Orange, N. J., Montreal, Schenectady, N. Y., Lowell, Mass., New Bedford, Mass., West Newton, Mass., Williamstown, Mass., Norfolk, Conn., Cambridge, Mass., Summit, N. J., Flushing, N. Y., Montclair, N. J., Brooklyn, N. Y., Oberlin, Ohio, Milwaukee, Appleton, Wis., Minneapolis, St. Paul, Northfield, Minn., Grinnell, Ia., Pittsburgh, Omaha, Neb., Lincoln, Neb., Kansas City, Topeka, Kan. The first of the series of three New York concerts will be given Tuesday evening, December 6.

Campanini Concert in Chicago.

CHICAGO, Ill., November 13, 1910.

The second Campanini concert took place this afternoon in the Auditorium before a good sized audience. The first part of the program was made up from scenes from Saint-Saens "Samson and Delilah" given with Eleonora de Cisneros as Delilah, Mario Guardabassi as Samson and Hector Dufranne as the High Priest. Following this the orchestra under the leadership of Campanini gave Debussy's orchestral suite "La Mer."

After the intermission the orchestra rendered Liszt's Hungarian rhapsody No. 4 in a fashion nothing short of marvelous. The public rose to a high pitch of enthusiasm and Campanini was recalled many times and finally commanded his men to rise as one and acknowledge the renewed applause. Alice Zeppilli, with a clear but penetrating high soprano voice, gave "Ah, Fors e Lui" in a manner that won favor with the audience. Madame Zeppilli is a young singer and changed the text to suit her own ideas which are not of the best. Lillian Grenville, the young American singer who made such a deep impression at her debut in "La Boheme," sang with intelligence the waltz air from Messager's "Madame Chrysantheme." Though this selection does not show the possibilities of her voice, she, nevertheless, won a well deserved success through perfect enunciation and interpretation. The concert closed with the quartet from "Rigoletto."

Hutcheson in the South.

"Mr. Hutcheson came, played and conquered," is the enthusiastic comment of a friend of the pianist in writing from Columbus, Miss., to Mr. Hutcheson's manager. "He plays with wonderful power, sweetness and tenderness. Seldom have I spent a more delightful evening."

"A musician's program, truly," said the Birmingham Age-Herald. "Never was a more eager throng of concert goers assembled in the Jefferson Theater, and never were expressions of satisfaction more freely uttered at the close of any recital. At the end the audience remained seated and by loud and persistent applause insisted on an encore."

Late News Re Campanini.

Just as THE MUSICAL COURIER is going to press, telegraphic advices from Chicago state that Campanini has been engaged for three years at Covent Garden, London.

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THEORY AND TEACHING.

BY MARGARET H. GLYN, LONDON.

The theory of music is one thing and practical teaching of music is another. This might seem an obvious statement were it not that the two are given to mixing themselves up, a state of things not to the advantage of either.

The theorist is apt to suppose that he must be a teacher also, or is driven thereto, seeing that musical theory considered as a profession cannot be described as lucrative; the teacher finds it convenient to deal out some one else's theory in handfuls to his pupils rather than exert himself to make experiments on his own account. Theory has thus become a thing to be accommodated to the necessities of teaching; while the teacher, neglecting his own path, follows at the heels of theory.

How far the present confusion of vocal methods is due to this cause it is hard to say, but probably the only part of musical education that has entirely escaped its stultifying influence is that concerned with the technic of instruments. Here there may be many varying methods, but at least they are teachers' methods. They are not based upon abstract principles. They are based on experience of the thing itself, and experience of how to teach it. There has never yet been a theorist so hardy as to conclude that he could dictate, upon general principles, or even out of the actual study of music, how to teach performance upon an instrument that he himself was unable to play. Consequently the teacher has here had a clear field, has been obliged to grapple with the problem, and the results are manifest.

Of late years the standard of technic in instrumental performance has risen enormously; what were once deemed astonishing feats of genius have become reduced to a science, and are within the reach of normal ability rightly trained; this is due simply to accurate knowledge of the steps leading up to the accomplishment of such feats, which, once the road has been discovered, arrive, as it were, of themselves and present little difficulty. It is not at the moment a question of the artistic value of such performance, but simply the fact that here, where a definite goal had to be reached, the teacher has found the way thither. The standard may have been set by the exceptional executant, the man who did the thing intuitively without knowing how he did it; or, again, by the composer, who wrote as regards his interpreters for the future rather than for the present; it is a standard that has continually been rising, and in like manner the teacher also has risen to his responsibilities and has formulated his method. The same cannot be said of other departments of music teaching.

The popular idea of musical education is that "practice" concerns only singing or playing upon an instrument for purposes of technic, while "theory," of unutterable dryness, means harmony and perhaps that greater mystery, counterpoint. Musicians are aware of a subject called "form," which they class along with harmony and counterpoint under the same head of "theory," thus indicating their dependence upon the theorist.

One finds nowhere any hint of a suggestion that form is a thing for the musician to practice. Yet anybody would admit the necessity of a painter concerning himself practically with the form (technically "composition") of his art. His technic consists in the way he mixes his paints and lays brush to canvas, but if he have not an accurate knowledge of the form to be produced on that canvas, where is the picture? And if form is an essential matter of practice in one art, why is it not so in another art?

A little thought shows that for the composer form must somehow have reached a practical stage else we should have no music; but the composer seldom lifts up his voice in musical education, except in wholesale condemnation, which is not of much practical assistance. And the majority of musicians are executants and teachers rather than composers, and all that they know about "form" has been learned mostly or entirely out of some book on the same, compiled either by a theorist or by a teacher who imitated the theorist.

It remains a significant fact that, for the majority of musicians, musical form in its practical application is a *terra incognita*.

It is here, on this essential question of the form of music, that theory and teaching have become mixed; so much so, that when a man teaches form, he generally calls it teaching "theory."

The skein is in some respects a complicated one to unravel. For it cannot be denied, that a theory of music, tracing the evolutionary growth of the art and showing the principles upon which it has developed, brings knowledge of his art to the musician; and is not such knowledge a part of education? But returning for a moment to the player and his instrument, might we not say that the

history of that instrument (i. e., its material, its shape, its early stages, its gradual development) would bring knowledge of his instrument to the player? Undoubtedly it would be knowledge, and such as would appeal to his intelligence, but would it teach him to play that instrument? And unless he had first learned to play the instrument, would such analytical and historical information be of any use or interest to him? In all probability it would be valueless. And the present situation with regard to musical form is exactly this: so few are there who can play upon this instrument of form, that its historical and technical analysis (in other words the theory of the art) is useless to the majority of musicians. It lies outside them and does not rouse their interest. Some out of a sense of duty labor to acquire a little analytical knowledge under the erroneous idea that they will thus learn how the instrument is played. There was never a greater mistake. It is only to one who can play the instrument that such knowledge is worth the having. It is purely analytical knowledge, addressed to the intellect; what must come first is the synthetic knowledge—the knowledge of how to do the thing, depending upon training of the ear, which involves the actual capacity of doing it. This is the practice of music, and it is just this practice that requires to be promoted, guided and stimulated by teaching.

But the issuing of textbooks, consisting of scraps of analysis, is entirely useless for purposes of synthetic education, and it is misleading to those who want either kind of knowledge. The person who wants to learn how to do the thing is misled into the idea that study of the book will enable him to do it; the person who wants to understand the subject as a whole is misled into supposing that the scraps given are the whole. Such a book is the result of the hopeless mixing up of theory and teaching, of the confusion existing between the analytic knowledge which is most easily gained from a book (provided the book contain it) and the synthetic knowledge which can be gained only by doing the thing under the guidance of a teacher, and is therefore proper to oral teaching. And in speaking of the teaching of music, we may take this to mean oral teaching, for the point where the oral teaching leaves off is that where the theorist and his books come in; and although the latter is a part of education, it is not teaching in the sense in which the word is generally understood in music.

A.	B.
Synthetic—Intuitive.	Synthetic—Intuitive and Intellectual.
I. Assimilation (unconscious) of music through the experience of the ear.	I. Orderly recognition through the ear of the factors which make up musical form together with their notation.
II. Synthesis, the imaginative process in which relations of musical form are rhythmically felt, but not recognized.	II. Technical study of singing and instruments as a means to develop.
	III. Artistic interpretation of music.
	IV. Study of the method of teaching I, II and III.

Education in music must comprehend all the knowledge that can be gained, synthetic and analytic; in this sense the theorist and the teacher both are educators. Both are necessary to education in this broad sense. Their success, each in his own line, will be due to the share of imagination that each possesses. This makes him in the real sense a musician—one whose appreciation is more than skin deep, and who devotes himself to furthering the knowledge of music out of love for his art. It is this that distinguishes the real musician, be he teacher or theorist. But the use which each makes of his gift distinguishes one from the other. If imagination do not lie behind the work of the theorist, his theory will be pedantry; if imagination do not point the goal to the teacher, his teaching will lead nowhere. Without imagination either loses its value, but whereas the analytical method requires imagination at the back of it, the synthetic method requires imagination ahead of it. The theorist must have his imaginative conception of the whole before he can analyze correctly; the teacher builds by the light of experience toward an imaginative educational conception, an ideal of the future. The theorist deals with the past evolution of the race; the teacher's field is the present evolution of the individual. Evolution in the broad sense is one and the same in the race and in the individual, and it is here that the observation of the theorist and the experience of the teacher may assist and confirm one another. The general principles are alike in both. The principles that govern the evolution of the race are those that govern the evolution of the individual. But setting aside the question of exactly how much further on, if at all, the present individual starts than did the primitive man, it must be evident that the evolution of the individual proceeds at a

prodigious rate compared with that of the race—the highest motor speed against the snail's pace may suggest a feeble comparison. The slow growth of countless centuries can be accomplished in the lifetime of an individual. In a few rare cases it is so accomplished by the inward motive power of the individual himself. But in a majority, so large as to be nearly the whole, assistance from without is required. *The teacher's task is to assist Nature in accomplishing the evolution of the individual.* And when it is remembered that no two individuals are exactly alike, and that success depends upon the adaptation of a general scheme of training to the special needs of each individual mind, we shall understand something of the magnitude of the task set before the teacher who takes this view of his calling. Each individual mind presents a problem to be solved.

It is clear that without knowledge of the mind generally and its method of receiving instruction, and with only knowledge of the actual instructive matter, such a problem would remain insoluble. The teacher is not dumping down goods casually to be left till called for, but he is nourishing a living organ, which will accept or reject instinctively according to its needs. All the instruction in the world will not induce any mind to assimilate a foreign substance, i. e., something which has no connection with what it possesses already. The effect of thrusting any such foreign substance in the way is to starve the mind, by preventing it from obtaining its rightful food. Given sufficient pressure from without, the whole mental activity will become concentrated upon memory only, a mechanical memory which is developed at the expense of normal mental growth, and is, in and by itself, entirely useless. It is a fact, not sufficiently understood, that the phenomena of rote learning and mechanical piano playing, with which we are unhappily so familiar, are signs of mental degeneracy caused by starvation of the higher centers. And it is precisely the development of these higher centers of the brain that makes the artist, and the lack of such development that produces the human machine.

Experience seems to show that, given an average mental ability, it lies in the power of the teacher to stunt or to encourage, and it is with the average child that education has mainly to concern itself. As already observed, there is supernormal ability that can find its own way if sufficiently let alone, but since in these days we are not disposed to let any child alone we are as likely to ruin the greater ability as the lesser one. And an average ability rightly developed may be trusted to outstrip in the long run the untrained mind of supernormal capacity. It is even probable that much can be done in the way of musical training with subnormal ability.

The following diagram is here introduced to assist in demonstrating the psychological part of the problem under consideration:

C.	X.
Analytic—Intellectual.	I. Note learning without clear, mental image of music itself.
I. Reasoning applied to the theory of music based on the impressions of musical form received through the ear.	II. Analysis based on such use of notation.
II. Knowledge of the general principles of the theory of musical form as a whole.	III. Mechanical reproduction on a keyed instrument of tones of music from notation or memory.
III. Analysis of its growth at all stages.	

EXPLANATION OF DIAGRAM.

A is the potential art nature, which assimilates and imagines, but does not reason. It represents here the musical inheritance with which we come into the world, out of which B and C proceed.

In B the conscious impressions from the outside world meet the instincts of A, acting and counteracting upon one another. The critical action of the intellect has not yet begun; the mind is entirely occupied with synthesis and accepts the relations of facts as they are given. This forms the field of the teacher.

C represents the work of the theorist, the development of reasoning power upon the synthetic knowledge already obtained, with a view to the understanding of musical form as a whole. Without some development of B, C is an impossibility.

Lacking B (and therefore C), we find the substitute X. This represents musical education as it should not be.

Such a diagram as this is intended to present the broad outlines of the subject. There is naturally no exact division in the mind between A and B or between B and C. The higher stages of the teacher's work call for some intellectual development in the pupil, and include analysis of concrete detail. The stage at which C is actually entered upon must vary with the individual.

It is found that by this natural process of linking up and unifying the mind a high artistic ideal and a logical and well-balanced mental condition are finally reached: whereas the old plan of education started at X as it were upon a clean slate, disregarding A, and thus left unused the natural rhythmic motive power of the mind.

As a general result, unless A declared itself and the individual himself succeeded in developing at least some-

thing of B, if not C, or unless a gifted teacher groped his way here and there to the light, X represented the musician, who, instead of being the artist, was a musical machine.

To sum up: Except in the matter of instrumental technique, music teaching, as generally understood, may be said to have failed to find its own path; not only has it taken its material ready-made from the hands of the theorist, but it has copied his method: Theory, on its part, has been hampered by the necessity of providing the material aforesaid: the distaste for theory shown by the majority of musicians proceeds from their lack of synthetic knowledge of musical form, of which theory is the analytic statement: the functions of the theorist and the teacher, though both needing musical imagination and dealing with the evolution of music, differ in method and in scope.

A further article will deal with the new development on synthetic lines of the teaching of musical form.

Bristol Artist-Pupil Notices.

Fraülein Nagel, dramatic soprano, appeared not long ago in Brunn and Dresden, Germany, and in Vienna, as guest at the city opera houses, winning fine words of commendation reproduced in English below. She studied the past summer with Frederic Bristol at the Ducal Opera School, Coburg, and has accepted a position at the City Opera, Hanover:

Frl. Nagel gave us a Salome such as the English pre-Raphaelites painted; her clear, true soprano remained effective to the end, and her acting, including the Oriental dance at the close, had fine climax.—Vienna Tagblatt.

As Martha in "Tiefland" Frl. Nagel pleased a good audience. She has unusual stage talent, enabling her to reproduce the part, so full of nervous action, with great effect. Her deep tones are full and rich, her high notes of dramatic strength. Important and grand was her acting; her expressive profile, dark eyes and general appearance is altogether favorable. She made the part her very own, glowing with dramatic fervor. Surety and authority showed the singer to be an experienced actress.—Dresden Zeitung.

"Götterdämmerung" was the medium of Frl. Nagel's farewell appearance. We note her going with a sense of real loss, for we have had few singers who lived and acted the parts of Queen of Sheba, La Tosca, Louise, Tatjana, Salome, as she did. In the Wagnerian roles she was full of impulse, dramatic, so that to see her Senta, Elsa, Ortrud, Venus, Elizabeth, Brünnhilde, was to witness extraordinary singing and acting. She has a certain instinct, a natural gift of characterization, which led her to the infallibly correct conception and performance of her roles. She is a singing tragedienne, the modern type of actress who is at the same moment a fine singer.—Brunner Wochenblatt.

Carl's Recital Program.

William C. Carl will begin his autumn series of three free organ recitals in the Old First Presbyterian Church, Fifth avenue and Twelfth streets, next Monday evening, November 21, at 8.15 o'clock, assisted by Maud Morgan, the harpist. This recital will be the opening one of the series given under the auspices of the American Guild of Organists, which will continue throughout the winter in the different churches of New York and vicinity. Mr. Carl's program for Monday evening will be as follows:

Toccata in F major.....Joh. Sebastian Bach
Prière et Berceuse.....Alex. Guilmant
Concert Rondo.....Alfred Hollins
Harp and organ, Legende (for harp and orchestra).....Thomé
Sonata Appassionata (new).....Joh. Krygl
Andante (known as the clock movement).....Josef Haydn
Pastorale (new).....Vretblad
Etude de Concert (new).....Josef Bonnet
Harp—

A Fairy Legend.....Oberthur
Mazurka.....Schnecker
Harp and organ, Marche Solennelle.....Gounod

The dates for the entire series are, Monday evenings, November 21 and 28, and December 5, at 8.15 o'clock. No tickets are required.

Burrian and Renaud Are Back.

Two more opera singers arrived in New York last Saturday. They were Carl Burrian, German tenor, of the Metropolitan Opera Company, and Maurice Renaud, the French baritone, destined for the grand opera in Chicago and the Metropolitan. Emmy Destinn, of the Metropolitan Company, is due in New York, this week. About all the principal artists are now in the country.

Méro with New York Symphony.

Yolando Méro, the Hungarian pianist, has been engaged as soloist for two concerts with the New York Symphony Orchestra at the New Theater, January 6 and 8, 1911.

The London directory shows a Sebastian Bach, who is a horse dealer; John Milton, a grocer; William Shakespeare, a tailor; Julius Caesar, a chemist; Homer, a lamp-lighter; Pindar, an electrician, and Mara, a beer seller. And doubtless they make more money out of their respective trades than they would out of poetry, music, the drama or the profession of arms.—Rochester Post-Express.

FINANCING A SYMPHONY ORCHESTRA.

BY OSCAR HATCH HAWLEY.

Several months ago the writer enjoyed the privilege of talking with men and women in many different cities in the United States who were interested in proposed new orchestras, and he has reached the conclusion that there is a general misapprehension of the manner in which the great symphony orchestras of the country are financed. The fact that the orchestras now in existence have guarantee funds back of them is generally known, but the purpose of the guarantee fund does not seem to be understood. The general impression prevails that a guarantee fund is like the capital stock of a corporation—money used in the conduct of the business. That it is a subsidy without which the orchestra could not exist does not seem to be known or understood, and this notwithstanding the fact that frequent attention is called to the deficit of this or that orchestra. The word "deficit" does not seem to have carried its message home to those patrons of music who are anxious to see the establishment of an orchestra in their own community, and so they go on with plans for an organization, a guarantee fund, etc., calm in the confidence that the guarantee fund is to be put down on paper and used for letter head decoration or wall paper design, but never dreaming that it will actually be called for in the payment of debts.

Let it be understood, then, once and for all, that there is no symphony orchestra in the United States that takes in enough money during the season to pay expenses, and most of them do not get even half enough. In speaking of symphony orchestras the writer has reference, of course, to those organized bodies of musicians in constant rehearsal under competent conductors. So called symphony orchestras that have one or two rehearsals for a so called symphony concert are not considered here.

A symphony orchestra is an educational institution and must be so considered by those who would build up organizations of this kind. Great educational institutions are always subsidized and endowed, they could not be great otherwise, because enough money could not be taken in for tuitions to pay instructors' salaries, say nothing of equipment and running expenses. So it is with the orchestra. The modern orchestra is an expensive institution and it is not possible to take in enough money at concerts to pay the salaries of musicians, say nothing of the running expenses.

If one will take a piece of paper and a pencil, sit down quietly and make a few figures, the financial side of the proposition can be approximated so as to give a general idea of the basis upon which the orchestras are organized. Conductors receive from \$6,000 to \$30,000 annually, concertmasters from \$2,000 to \$10,000, heads of the different string sections, including second concertmaster, from \$1,000 to \$4,000 a year. The string players get from \$15 to \$100 a week salary, depending on their ability and reputation. In the woodwinds and brasses every man must be a soloist, and the salaries range higher, say from \$40 to \$100 or even \$150 a week.

Besides this there is the business side of the organization. There are those optimists and dreamers in art, of course, who imagine that orchestras just float along in a sea of art—art for art's sake—and that the sordid question of money never enters into the consideration of the orchestra. Could they but spend a few days in the business office of an orchestra they would have some fine ideas rudely shattered. First there is the business manager, then the assistant business manager, the working secretary (having charge of the sale of tickets) the stenographer, the librarian and sometimes even others. These people do not work for the love of it, nor are their offices furnished free of charge. It is a matter of dollars and cents—mostly dollars—from the beginning to the end of the day's work. The matter of art for art's sake never intrudes here. The business manager is at work twelve months in the year. Rarely does he have a day's or a night's release from the cares of his office. He must be continually in negotiation with managers of artists who desire to appear with his orchestra. No sooner does he have his schedule of concerts completed for one season than he has to begin work on the programs for the next year. He is the watch dog of the treasury, without which the guarantee fund would be swallowed up early in the season and there would be a wild call for more money before the winter was half over. Before beginning his season's work the business manager sits down and carefully figures out how much money he can spend on each concert. He fixes the year's income at an approximate amount, figures on using about 90 or 95 per cent. of the guarantee fund, and then divides the amount by the number of concerts his organization will give. Thus he finds he can spend \$2,000 for a soloist on such and such a night, but will only have

\$200 to spend on the soloist for the following concert. Following out this theory he answers numerous telegrams every day, bargaining for the goods he is to display in his annual announcements to patrons.

"Can you use Screamrich at \$2,800 on December 7," wires one artist's manager.

"Cut off the \$2,000 and we'll consider her for January 20," replies the orchestra manager.

"Booked Screamrich with you for \$800, January 20," returns the A. M.

"Didn't say we'd take her. Merely said we'd consider her. Can't afford over \$200 for that concert," is the reply.

"Split the difference and make it \$500," wires the A. M.

"Couldn't go above \$200."

"Play her on a percentage?"

"\$200 flat."

"You're on."

And so the hard worked orchestra manager goes on haggling over prices he must pay for his artists during the season. Sometimes he gets them at a mark down and sometimes not, but he can only spend so much during the year and must figure on the drawing power of each of his stars. For this purpose he looks over THE MUSICAL COURIER, reads the press notices, puts two and two together, adds a pinch of salt, and then decides that Screamrich will draw about \$200, Topnoto about \$1,000, Guttscraper about \$150, Smashorino about \$2,000, and he offers just what he thinks the artist will draw in excess of the regular sale for each one of them—and, more than that, he usually gets them, too.

Perhaps exception will be taken to the statement made above that every symphony orchestra in the United States is a losing proposition. Perhaps there are those people who believe that, notwithstanding everything said to the contrary, the orchestras (some of them) do make money. The writer has heard such statements from otherwise well informed people on many occasions during the past four months. In order to set at rest any doubts on the subject the writer will here quote from the financial statement of some of the orchestras of this country. (The financial statement of twelve orchestras is before the writer while these lines are being penned.)

Boston Symphony Orchestra—Founded in 1881. Gives twenty-four concerts and twenty-four public rehearsals every season. Makes five trips to the South as well as trips to nearby cities every year. The annual deficit has been as high as \$52,000, and all deficits are paid by Henry Higginson, founder of the orchestra. One hundred players.

Theodore Thomas Orchestra—Organized in 1891. Gives twenty-eight concerts and twenty-eight public rehearsals every season; ten tours of the Middle West. Had a deficit of \$153,000 beyond the guarantee in three years and then got it down to \$16,000. (This in excess of the guarantee, which was for \$50,000 a year for five years.) Now has endowment fund of \$50,000 and their own building. Ninety men.

Philadelphia Symphony Orchestra—Organized in 1900. Has a guarantee fund of \$40,000 a year. Twenty-two sets of afternoon and evening concerts, besides giving people's concerts in the factory part of the city at nominal prices. There were deficits in excess of the guarantee fund the first four years. Now about ninety-five per cent. of the guarantee fund is used every year. Seventy-two players.

New York Philharmonic Orchestra—Organized in 1842. One hundred players. Lost \$90,000 last season.

Pittsburgh Symphony Orchestra—Organized in 1895. Gives twenty pairs of concerts every year, besides tours of Middle West and Canada. Total expenses have ranged from \$73,000 to \$115,000 annually. The amount over the receipts is met by forty guarantors pledging \$1,000 each. All of this amount was not called for during the last years of the orchestra, which disbanded with the end of the season this year. Seventy-five men.

Minneapolis Symphony Orchestra—Organized in 1903. Gives twelve symphony and twenty-four popular concerts during the season. Tours West and Middle West in the spring. Has a guarantee fund of \$50,000 a year for five years and spends all of it. Eighty men.

St. Paul Symphony Orchestra—Organized in 1905. Gives ten symphony and twenty popular concerts during the year. Has a guarantee fund of \$30,000 a year for five years and uses it all. (But this \$30,000 guarantee is equal to \$45,000, as the guarantors have to purchase their tickets in addition to their pledged subscription.) Eighty men. Will probably tour next year.

Cincinnati Symphony Orchestra—Organized in 1894. Gives ten concerts and ten public rehearsals annually, be-

sides tours in Indiana and Kentucky. Has a guarantee fund of \$50,000 a year and uses all of it. Seventy-five men.

St. Louis Symphony Orchestra—Organized in 1879. Give eight symphony concerts and eight public rehearsals besides twenty popular concerts and tours of Missouri and Kansas annually. Deficit runs about \$10,000 annually, made up by fifty guarantors. Sixty-five men.

Seattle Symphony Orchestra—Organized in 1905. Gives eight symphony concerts every season, and is planning greater things for the future. So far the deficits have been about \$15,000 annually, which have been met by the guarantors. It is understood that a much larger guarantee fund will be made up in the future and that the orchestra of sixty men will be increased in size.

The foregoing list does not take into account the surprisingly good orchestras in Memphis, Los Angeles, Louisville and Cleveland, every one of which is a losing proposition, but on a very much smaller scale than those enumerated above. Besides these there are now in process of organization orchestras for Denver (guarantee fund of \$25,000 annually for three years), Kansas City (\$50,000 a year for three years), and San Francisco.

So here is presented the exact financial statement of the leading orchestras of the country, and it is found that every one of them is run at an enormous loss. How, then, can any committee get together and figure on having a symphony orchestra that will be self supporting? Yet the writer has met several just such committees during the past four months.

"Don't you think we can save a little money next year?" asked the board of directors of a certain new manager only a few weeks ago.

"No, gentlemen, I do not think so," was the reply, "and if you are expecting that the deficit of the coming season will be less than last season I will ask to be released at once."

"You don't expect to spend as much next year as you did last, do you?" another board asked of the conductor.

"Yes, and about \$10,000 more," came the response. "In the first place, you will have to raise my salary \$1,000. I'll have to get a stronger concertmeister and half a dozen more string players, besides better men in some of the woodwinds and brasses."

And so it goes all the time. There is seldom an attempt to retrench—that has always proven a poor move—but there is usually a desire to improve the orchestra, and this always means more expense without any more income.

The question has often been asked: "How does an orchestra come into being? Is it a spontaneous movement on the part of the people? Or do the musicians of a community get so hungry for music that at last they compel the organization of an orchestra?"

Both conjectures are wrong, yet those ideas seem to be the ones generally held by the people. All the orchestras of the United States have come into being in just one way and they are all maintained in just one way, and that way is the one Henry Higginson utilized when he started the Boston Symphony Orchestra. In his case he did the organizing, paid all the deficits and took all the hard work on himself. But in other cities, while one man has been the underlying factor in the organization of the orchestra, he has usually been a big enough gun so that he could get many of his associates to help him defray the expenses. So there is the secret of symphony orchestra organization—it is always a one man idea. And usually it remains a one man idea to the end of the chapter. He may have his board of directors and his list of guarantors, but they don't want to be bothered with business detail. They leave that matter all with the one man, and in a way he becomes the board of directors (because he has the financial policy to supervise), the business manager (because he usually superintends the engaging of artists), and the conductor (because, as the power behind the throne, he can request any favorite number for a program, knowing that it will be given).

Another side to the orchestra proposition is that of society. If it were not for society the orchestras would be doomed to failure. The general impression prevails that it is the musicians who patronize orchestra concerts to the exclusion of all other peoples. As a matter of fact, the smallest part of the orchestra patronage comes from professional musicians. The largest part comes from what is termed "society." The next largest body are the "climbers." Following them come the amateurs—lovers of music. And last of all, members of the profession.

Mrs. Newrich (who has advertised for a pianist)—So you are the music teacher that answered my advertisement.

Pianist—Yes, ma'am.

Mrs. Newrich—Well, sit down here and play a couple of duets so that I can see what you can do.—London Tit-Bits.

OKLAHOMA CITY MUSIC.

OKLAHOMA CITY, November 9, 1910.

The tremendous growth of Oklahoma City is now a well known fact. In ten years the population has increased over 600 per cent., which is far in advance of any other city in the United States. Naturally this gigantic growth has made Oklahoma City one of commercial importance, at present, not surpassed in all the Southwest.

But has Oklahoma City advanced as rapidly musically as it has commercially? No, of course not. What city ever has? Simply because music is not a necessity. But considering the fact that not so many years past this present great city of Oklahoma was a rolling prairie covered with sage brush it has done remarkably well, and that, proportionately speaking of course, Oklahoma has done as well musically as commercially.

The school of music connected with Epworth University is undoubtedly the best represented, since its violin, piano and theory departments are guided by men who have had the advantage of thorough European training. But aside from this school much work is being done by private teachers. Sevcik is directly represented by a pupil and graduate of the Prague Conservatory. The Royal Conservatory of Leipsic is also represented by a former student of the renowned pedagogue, Teichmüller, and the composers Krehl, Schreck and Reger. Leschetizsky and the Virgil school also have their representatives, the former indirectly, however. There are several good organists and vocalists, both European and American trained, and the usual swarm of young lady teachers.

Of the four musical organizations, the Sorosis, Treble Clef, Chaminade Club and the Ladies' Music Club, the latter is the most important, being the oldest and the largest, having about 150 members, among them being some of the most prominent social leaders of the city, the president being Mrs. C. B. Ames. The membership is limited to thirty active and 100 associate members, the remaining sixteen or eighteen being honorary members. The club has for its object the advancement of musical culture, and is really doing splendid work, it alone being responsible for the first local appearance on November 15 of Madame Schumann-Heink. Providing Busoni does not cancel all of his Western dates this winter the club will be instrumental in bringing him here also. The club gives eight recitals each year to members and one annual concert to the public. There is much good music given which would be thoroughly enjoyed by many music lovers were they not denied the privilege. However, the club is entitled to much praise for the splendid work it has done and is still doing.

Now that THE MUSICAL COURIER has come to Oklahoma City, it is the hearty wish that, with all the news from the leading musical centers of Europe and America, the talks with great artists, the programs of all the best concerts and the excellent editorials on musical topics of the day, etc., it will instill new energy and new ideas into the musicians and music lovers of Oklahoma City and urge them on even to more and greater things.

The first regular event of the Ladies' Music Club will be a piano recital on November 12, with the following program: "Papillons" (Schumann), Nancy Longnecker; sonata, op. 27, No. 2 (Beethoven), Mrs. Henry M. Scales; scherzo, B minor (Chopin), Mrs. W. F. Wilson; rhapsodie, No. 6 (Liszt), Belzora Phillips; variations for two pianos (Beethoven-Saint-Saëns), Mrs. F. B. Owen and Mrs. Julius Block.

A song recital by Mattie Lou Catron, contralto, was given on November 7. Miss Catron's voice, though not exceptionally rich, is quite pleasing and well trained. Her German pronunciation is especially praiseworthy. The following program, with Mrs. Wilson accompanying, was given: Arioso, "La Mort de Jeanne d'Arc" (Bemberg); "Obstination" (Fontenailles); "Thrinodia" (Holmes); "Liebesglück" (Spicker); "Ich Kanne Nicht Fassen" and "Die Lotus Blume" (Schumann); "Lass Mich Dein Auge Küssen" and "Die Nacht Ist Schwartz" (von Fielitz); "Liet Signor," "Les Huguenots" (Meyerbeer); "Burst Ye Apple Buds" (Emery); "Moon and Night" (Hawley); "Shadows" (Bond); "Will o' the Wisp" (Spross); "Lift Thine Eyes" (Logan).

Olive Wheat, the popular soprano, of Epworth University faculty, sang several solos as representative of the Ladies' Music Club at the annual Federation of Women's Clubs of Oklahoma, recently held at Muskogee.

ALFRED PRICE QUINN.

MacFadyen's Songs Much Sung.

Virginia Listeman, the soprano, sang Alexander MacFadyen's "A Birthday Song" at her recital before the Hamilton Club, Lexington, Ky., recently. She writes she had great success with it and will sing it again in Beloit,

Wis., November 26. Mrs. Steele, soprano, sang his "Love Is the Wind" at a musicale given in Muskogee, Oklahoma, recently.

Hans Kronold, Composer.

Hans Kronold, the cellist, has issued (through Carl Fischer) compositions for cello, violin and voice, which are sufficient to establish his claim as a composer.

His instrumental pieces, from op. 17 to op. 22, are: "La Vision de ma Mere," "Air Religieuse," "Romance," "Spinning Wheel," "Witches' Dance," "Scene Elegiaque," which Christiaan Kriens has edited and fingered for the violin edition. A critic says, "Many of his cello compositions have been the means of enlarging his reputation to a considerable extent; his vocal works disclose him as a composer of remarkable power and unquestionable individuality."



HANS KRONOLD.

Another writer said, "These compositions, imbued with striking individuality and melodious beauty, have met with instantaneous success. They are splendid concert numbers, and may be classed as among the best of modern compositions for cello or violin." Of his vocal works "Roses and Cypresses," a cycle of eight German songs (also with excellent English text), op. 25, is the most notable. These are the titles: "Roses," "Thine," "Night at Sea," "A Song You Sang," "A Vision," "May Eternal," "Lost Love," "Sphinx." The music, frankly melodious, with most effective piano part, is temperamental, lofty in style, full of beautiful harmony. Singers seeking effective songs suitable also for high class teaching purposes, will find these Kronold songs appropriate. Two are dedicated to Madame Schumann-Heink and one to Mr. Bispham. At his recital in Mendelssohn Hall February 8, Mr. Kronold will play his own "Spinning Wheel" and the new "Fantasie Orientale."

Martin Sings in "Messiah" Eight Times.

Frederic Martin has his share of "Messiah" engagements this season, singing in it eight times within three weeks, with other engagements pending. Probably no basso in the country sings this particular oratorio role with more authority. Other engagements are specified in the appended, from which it may be seen that Mr. Martin is getting his share of important appearances throughout the country:

November 11—Middletown, N. Y., concert.
November 17—Lancaster, Pa., concert.
November 18—Rochester, N. Y., choral concert.
December 6—"Messiah," Cornell College, Mt. Vernon, Ia.
December 8—Spohr's "Last Judgment" and Mass, Carleton College, Northfield, Minn.
December 10—Recital, State College, Brookings, So. Dak.
December 14—"Messiah," Arion Club, Providence, R. I.
December 16—"Messiah," Choral Society, Washington, D. C.
December 19—"Messiah," Handel and Haydn Society, Boston, Mass.
December 20—"Messiah," Williams College, Williamstown, Mass.
December 21—"Messiah," Choral Club, Troy, N. Y.
December 22—"Messiah," Oratorio Society, Brooklyn, N. Y.
December 29—"Messiah," Arion Club, Milwaukee, Wis.

Dore Lyon Opera and Comedy Mornings.

The first of a series of four opera and comedy mornings under the auspices and personal participation of Dore Lyon took place in the Berkeley Theater November 11. "The Husband Locked Out," by Offenbach, was the operetta given, Mrs. Lyon appearing as Rosine, friend of Suzanne (Mrs. Meyrowitz), giving both ladies excellent opportunity to show graceful acting and good singing. Mrs. Lyon also looked charming. Arthur Buckley and Felix Di Gregorio helped materially, showing experience and taste. Walter Meyrowitz was at the piano. A bright comedy, with some heart interest, was "A Game of Cards," the players being Etienne Girardot, Sol Aiken, Leonard Howe and Adelaide Bird, the first named carrying off honors. Robert B. Kegerreis acted the part of the insane servant in Poe's "Tell-tale Heart," his speech being too ultra refined, however. Hardee Kirkland, Richard Quilter and Bernard Cavanaugh supported him. The second morning is set for Friday, December 16.

ON APPLAUSE.

(FROM THE LONDON TIMES.)

There is no more familiar figure of the concert room than the young man with the full score, who is a foe to applause. He would like to crush it out altogether if he could, and, though he knows that to be impossible, he seizes every opportunity of suppressing it with a penetrating "hush." And there are few of us who at one time or another have not felt sympathy with him; for there is nothing more irritating than the uncouth noises of fellow creatures at moments when one wants to be quiet, when one would hug a vision of something beautiful, as in the moments between sleeping and waking one fights for the existence of a dream. But the presence of the full score gives the clue to what is absurd in the attitude of the young man; for it means that he is a bit of a pedant, a person of instructed taste who lives by sight and not by faith, who puts his emotions into harness and drives them on the curb. Because applause is so often lavished upon the wrong things and is apt to break out grotesquely at the most inopportune moments, he has made up his mind that it is the symbol of artistic ineptitude, and so he will have none of it. Probably he has been misled by Wagner, for it has been Wagner's misfortune, though himself the least pedantic of men, to become the apostle of musical pedants in these latter days. Wagner laid down the theory that a piece of music or the course of dramatic action in a play should not be interrupted by noises in the house; so nowadays the audience at Covent Garden may not admire a song while the curtain is up without bringing down a protest from the gallery like the sound of a fire hose in full play.

Not long ago there was a particularly ridiculous case in point in the second act of Puccini's "Manon Lescaut." Manon is put through her paces for the delight of her admirers both on and off the stage. She dances her dance and sings her song for no other purpose than to bring them to her feet; yet in spite of the clapping of hands on the stage, and in spite of the fact that both the music and the play had stopped for the moment, certain precious souls were offended by the uproar and signified the same in the usual fashion. Wagner, of course, had the true genius of the law giver. When he laid down a law, he took pains that no one should have any reasonable excuse to break it. He wished for no applause while the curtain was raised for each act of his later operas, and so he was careful to allow it no chance to intrude. In this he sometimes put a severe strain on his audience. It is little short of cruelty to animals not to allow them one good shout in the course of the last scene of "Die Meistersinger"; and he might have done it without breaking any stage illusion by letting the audience become part of the crowd for the moment. Still he gave no chance, for there is no moment where the continuous thread snaps. Contrast for a moment this method with Mendelssohn's in the violin concerto. Probably there are quite a large number of people who hear the concerto several times a year and who are not aware that Mendelssohn meant its three movements to be continuous. Perhaps some of them have wondered vaguely why the slow movement has that queer little introductory passage shuffling from the key of E minor into that of C major. Mendelssohn, in the innocence of his heart, imagined that he could write a glittering coda with all the feeling of finality given by the often repeated tonic chord and in which the solo player makes a triumphant display of his powers and then persuade a human audience

to be silent while he held on to a single note on a wind instrument. The thing was impossible; flesh and blood could not stand it, and practically never tries to, and all wise conductors have resigned themselves to the necessity for letting the audience in at the end of the first movement. The gain is infinitely greater than the loss. Excited feelings must spend themselves somehow, and there is no real connection between the allegro and the andante which is broken by the inroad of applause. Only the little modulating passage sounds quaint when it comes stumbling in, seeming to apologize for its unnecessary existence when the tonality of E minor has been already obliterated effectually.

Now that composers have learned through Wagner to protect themselves against applause wherever they want to, there is less need for making special directions than there used to be. There is comparatively little fear of a modern work being interrupted by it; and the real matter for dread is the convention which still holds in the concert-room that there must be some clapping of hands at the end of any and every work, no matter what the feelings of the audience may be. Audiences are given little enough liberty and few means of expressing themselves. Shouting and handclapping are their only resources. But if silence could be added, if they could be given the right to refrain from making a noise when they have been too deeply moved to wish to do so, their part in a performance would gain the primitive element of artistic contrast. The instincts of audiences are becoming wonderfully true in this respect, and a kind of corporate judgment exists and often governs a whole body of people like one man. At Queen's Hall, for example, it is often remarkable how the audience as if by common consent will allow the several movements of a symphony to pass by unapplauded, even when there has been a break between them, but they have not yet gone so far as to apply that same judgment to the end of a work.

To know the relative values of silence and applause and to find out when each is appropriate one must go where silence is an enforced condition. A week at a cathedral festival, such as the one just completed at Gloucester, makes one realize how vitalizing an influence applause can be, even while in certain cases one blesses the rule which preserves one from its impertinent intrusion. Perhaps no music requires applause so little as choral music on a large scale. The choir so often takes the place of the audience and expresses their enthusiasm for them in artistic terms which leave nothing for their own artless efforts at the end. After all, what is the "Amen" chorus of "The Messiah" but a consummately organized piece of applause? For this reason works of the oratorio kind can generally stand well without it; and yet it seems a heartless thing after Mendelssohn's "Thanks Be to God" to feel for umbrellas and hats and to struggle out of the building without any response. Several times during the week we have been surprised that no one so far forgot the proprieties as to burst in at the end of an inspiring climax with an indecorous shout.

The greatest marvel of this kind was on Sunday at the end of the jubilant finale to Brahms' first symphony, when suddenly the light and the glory vanished and we were left in a dead cold silence. It is one of the values of applause to let one come back to one's normal senses gradually. Bach's knowledge of human nature is shown in nothing more perfectly than in his care to give his hearers vent for their feelings. Since the Church forbade the vulgar method of making a noise, he substituted the artistic one of singing a chorale. Where he did not wish to end

with a chorale, he would not leave off at the moment when the emotions were raised to ecstasy or strained by the poignancy of tragedy. For it is not only the brilliant climax which calls for the expression of feeling in applause. There are things which touch us in so intimate and personal a way that we must either applaud or weep, and the alternative is unthinkable to Englishmen. An illustration of Bach's perception in this matter was given at the last Sheffield Festival, when the "Matthew Passion" was performed. Henry Wood, who conducted, had asked before the performance began that there might be no applause either in its course or at the end; but when we came to the interval at the end of the first part, after the vivid story of the betrayal, an adroit gesture on the part of the conductor was needed to remind the audience of their obligation. But when all was over, and the calming influence of the chorus "Wir setzen uns" had made itself felt, no one wished to disturb the impression, and the audience were glad to slip away noiselessly. Only the perfect composer can send away his hearers contented.

Concerts by the Orpheus Club, of Paterson.

The Orpheus Club, of Paterson, N. J. C. Mortimer Wiske, director, will give three concerts this season, December 13, February 21 and April 25. The artists engaged are Yolanda Mero, the Hungarian pianist, for the first concert; Sara Gurowitsch, cellist, and the Metropolitan Quartet for the second date, and the following vocalists for the third concert: Grace Kerns, soprano; Rose Bryant, contralto; John Nichols, tenor, and Earl Cartwright, basso. The concerts are given in the hall of the Y. M. C. A. Mr. Wiske has planned excellent programs and all musical Paterson is interested in his work.

Hutcheson to Give Second Recital.

As a result of the success of his Mendelssohn Hall piano recital, Monday afternoon of this week, Ernest Hutcheson will give a second recital in Mendelssohn Hall on the afternoon of Monday, November 28. Hutcheson has a large and enthusiastic following in New York, and the announcement that he is to make a second appearance will be generally welcomed.

Artist Recital Course.

The Charlotte (N. C.) Musical Association makes the following announcement of its artist recital course at the Academy of Music: Marcella Sembrich in November; Mr. and Mrs. Henry Holden Huss, assisted by Lillian Littlehales in January, and David Bispham in February.

The Major and the Maiden.

A major loved a maiden so,
His warlike heart was as soft as Do
He would often kneel to her and say:
"Thou art my life and only Ray.
Oh, if but kinder thou would'st be,
And sometimes sweetly smile on Me
Thou art my earth, my guiding star;
I love thee near, I love thee Fa.
My passion I cannot control—
Thou art the idol of my Sol."
The maid suggests his asking pa,
The major cries, "What, I? Oh, La!"
The major rose from bended knee,
And went her father for to Si
The father thought no match was finer,
The major had once been a Minor.
They married soon, and after that
Dwelt in rooms all in one Flat.
So happy ends this little tale,
For they lived on the grandest Scale.

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Baron Schlippenbach, the Russian Imperial Consul General, and Albert Janpolski were guests of the Hungry Club, October 29, "Russian night." November 2, Mr. Janpolski was again guest of honor at the Twilight Club on "Kipling evening," in acknowledgment of his service in introducing so many Kipling songs to the public.

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